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# PROFESSIONAL TRAINING OF FILM TECHNICIANS

1893

E/123

by Jean LODS



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In sponsoring this series of studies on specific problems of mass communications, Unesco is complying at once with its constitutional obligation to "further by all possible means the use of the instruments of mass communications in the work of advancing the mutual knowledge and understanding of peoples", and with the repeatedly expressed desire of experts that Unesco should promote and sponsor the publication of technical and sociological works dealing with mass communications questions.

Surveys of the press, film and radio in the world have shown that side by side with purely material needs, which are linked up with the economic and technical development of each country or region, there exists a wide need for knowledge of the use that can be made, and the abuses that must be avoided, of these powerful means of reaching the mind, of influencing the opinions and the way of life, of modern man.

The series covers a wide ground, ranging from the professional training of those who work in press, film and radio to the organization of educational radio services, the equipment and operation of mobile cinemas, children's entertainment films, the production of feature films and the production, consumption and demand for paper for reading material. But all these studies have this in common, that their aim is to provide practical information and, in some cases, advice for all whose interests or whose work lie in the field of mass communications, and thus to spread knowledge of the highest standards that are being attained and the new techniques that are being evolved.

To prepare these studies, Unesco has called upon specialists throughout the world. It is recognised that some of the subjects may be controversial, but the authors have been left completely free to express their own opinions and to speak with the full authority of their personal experience. Even should they provoke disagreement, it is felt that only beneficial results can stem from the stimulation of thought and the casting of new light upon these different subjects. Among the dangers which can beset the press, the film and the radio, one of the greatest perhaps is that of routine and stagnation.



There is good reason why the first studies in this series should be concerned with professional training. The experts invited by Unesco to study the press, cinema and radio needs of certain countries, have emphasized the inadequacy of present facilities for professional training and have recommended that the problem receive careful investigation.

It is undoubtedly true that in the case of motion picture production, the value of professional training for film technicians has received scant recognition. This applies alike to the production of full-length pictures and to that of shorts, e.g. instructional films. It is too often forgotten that the various film trades, both technical and artistic, must be learned in the same way as the craft of musical composition, painting, architecture, etc.

The purpose of this study is to show what facilities exist in various countries. It is intended for teachers in professional training institutes and future cinema technicians as well as for all those who are directly or indirectly engaged in the production of films, whether recreational, educational or cultural. The author, Mr. Jean Lods, film director, co-founder and deputy director of the Institut des Hautes Etudes Cinématographiques, Paris, at present president of the Short Films Section of the Film Production Technicians Union, has had a noteworthy career as educationist and film director. His arguments are therefore based on personal experience. Moreover, the subject is indubitably of topical interest. Unesco therefore hopes that this study will help to raise the professional standard of film technicians.

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# INTRODUCTION

In setting to work I have, from the outset, tried to bear every class of reader in mind, the tried and tested technician, the simple film-goer, the young man irresistibly attracted by the glamour of the pictures, and the man who by reason of his position in the community, needs to improve his knowledge of film work.

I want to show him that the pursuit and organization of advanced instruction in cinematography is today becoming a necessity and that the replacement of the older generation of film technicians and directors should be completely free from the hazards of improvisation and chance.

I have not attempted a study of the professional training of all film technicians. I have limited myself to the team of technicians who in France compose the direction unit.

I regret, however, that, in spite of all my efforts, I have not succeeded in making all the contacts I wanted to make; nor is the documentary material that I have been able to assemble as complete and up-to-date as I was entitled to expect. Criticism and suggestions will be welcome; every error rectified and every gap filled in, will signify progress towards closer co-ordination of the different sections of the work and thus ensure greater efficacy.

The reader is therefore invited to regard this study as a statement of facts.

We might, of course, ask the previous question. Do film technicians need any professional training? This point might indeed be argued with advantage, since, as the reader himself will see, the necessity for such training is by no means generally recognised. Some hold that studio training in itself excludes the need for any strict system of recruitment based on rational rules such as would take into account the candidate's suitability, his general knowledge and his knowledge of cinematography, in particular.

This question, however, is not raised here, because the author himself has for many years, been engaged in founding and administering organizations for the professional training of film technicians both in France and abroad. On this question his mind is already fully made up.

If writing is a "technical" process for the conveyance of

thought, the cinema is a "technical" process for the reproduction of reality. During the process of development both have given birth to a language adapted to every form of expression and capable of communicating any idea or emotion. The technique of the cinematograph has made such astounding progress that it has furnished man with a sixth sense with which to explore the world. It has its own special properties (slow and quick-motion pictures, etc.), which enable us to prospect more and more new and diverse regions. Cameras and sound equipment have been perfected, made handier, lighter and so forth.

The cinema, like the radio, is proportioned to the scale of contemporary social life. Of all means of expression it is that best fitted to span the modern world and its aspirations. Every film, however imperfect, takes us out of ourselves; it reveals to us a little of the universe and of mankind. The cinema is more than an industry, an art or a trade; it is a new means of expressing ideas, perhaps even a new means of thought and action. Has not the screen a greater effect than any political speech can have on the masses in every country?

In the present era, libraries of books, of recordings and of films should normally supplement one another. The cinema is not to be reduced to a mere matter of stage business and lighting effects; it is also, and perhaps essentially, a particularly powerful and effective agent of civilization and culture. It has a documentary mission in the highest and noblest meaning of the term, and one day the teaching of history and geography, of industry and science by films, will be normal practice.

So long as a film was just a commercial undertaking, a film-worker could, without serious disadvantage, acquire sufficient experience gradually and by more or less haphazard methods. The most that could be hoped was that he would remain an honest man. The situation has changed since those days. Films enjoy such a wide distribution that a screen success reaches the élite in every land and the prestige of the producing country is directly involved. And that is tantamount to saying once again that the quality of national film production is a matter of concern to the entire country.

A film is the product of a number of widely diverse jobs, all of them highly skilled. The prospective film worker, whatever his ambition, must learn each and all of these jobs and the rules governing them so far, that is to say, as there are rules in matters of art. True, an artist is not born like Athena ready-armed, a film worker no more than a painter or a musician. But he can be helped to develop his gifts and—a point of no less importance for the infusion of new inspiration into the cinema—to make his personality felt more rapidly. A man of exceptional temperament may, if forced to waste 15 or



20 years in fighting his way up or in the hazards of apprenticeship, become stale or even finally lose heart. In the days of the silent film, a picture could be made for a relatively small sum of money. This is no longer the case today, when the would-be-film-maker needs either financial backing out of all proportion to his reputation or at least the guidance and encouragement of celebrities in the motion picture world. And these latter celebrities would surely stand to gain by the assistance of juniors with a definitely higher standard of technical knowledge and, what is equally important, general culture than that possessed by most of their previous subordinates?

The purpose of professional training is not to create genius or talent, but to teach a method and to instill a methodical frame of mind into those who must later assume responsibilities towards society and the individual; for a film director has an audience of millions and he has a mission to perform. Professional training can provide him with the means for constructing a system to suit himself, for making a good start, for developing and strengthening his personality.

In short, its object is to induce in those who will be dealing in facts the eclectic spirit essential to the successful practice of their craft.

The film, being a product of team work, creates a common language. The root of the matter is to make this language common from the outset; the team benefits thereby, both in spirit and in practical work, and the cinema gains in consequence as well. This community of language, which has nothing to do with any rule of uniformity or standardization, encourages mutual understanding between teams and also, since it is a matter of the cinema, between countries and peoples.

In our age problems are raised on the international plane, and many are the individuals and organizations who attempt to solve them.

Film festivals have multiplied, but they consist of artistic and trade shows which provide a meeting ground only for those who are already experienced in their craft.

In the sphere of professional training I would recommend the development of exchanges and the holding of congresses designed expressly for the novices of their craft. Such contacts would undoubtedly result in a saving of material and time for the film world as a whole.

I would further urge the establishment of an international organization for the cinema on the lines of the International Theatre Institute. The latter, as the child of co-operation among national centres to which all the vital forces of the profession in each country belong, has given rise to the creation of new national centres. Being a standing body, it functions by means of its publications, exchanges, etc., as a permanent

link for the promotion of international harmony, understanding and co-operation on a professional basis.

The reader may be interested as well as surprised to read the following lines written in 1904, in which Joseph Pulitzer, then director and editor-in-chief of the New York World, replied in vigorous terms to those critics who had expressed themselves sceptically of the school of journalism which he was proposing to found in Columbia University.

"Nobody in a newspaper office has the time or the inclination to teach a raw reporter the things he ought to know before taking up even the humblest work of the journalist. . . . Now it is recognized that better results are obtained by starting with a systematic equipment in a professional school. . . .

". . . The more conclusively the critics prove certain things to be unteachable, the more they prove the necessity of teaching everything possible that is teachable. That is all that any education can do, and it is enough. *Education is development, not creation.*"

The italics are mine.

I leave it to the reader to judge how far these phrases are apposite to the subject of this study.

September 1950

Jean Lods

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# Professional training

## Historical survey

Ever since the invention of the cinematograph in 1895, one development has followed another on both the technical and the artistic sides with disconcerting speed. It is moreover a fact that many of the best minds have been disconcerted by the very improvements to which they themselves have contributed. We need only remember the silence of the greatest directors, such as René Clair, Charlie Chaplin and Serge Michailovitch Eisenstein, during the few years subsequent to the arrival of the sound film in 1929.

Founded by the pioneers as a handicraft (by Méliès in particular, whose Star-Films, with its studios at Montreuil, was the first example of organized production), film production very soon broke into the realm of large scale industry. Indeed in many countries today, it is found among those that head the economic statistics.

This meant that while the creative and imaginative efforts of film makers had, at the price of constant renewals, to keep pace with the astounding growth of an ever-expanding language and medium of expression the number of technicians increased simultaneously and specialization became inevitable. They had constantly to develop and deepen their professional capacities.

The production of a film now demands the employment of a large plant, both in men and in machinery. A film is a collective job calling for the joint efforts of some hundred technicians and the studio is a vast workshop where every employee has his appointed station.

I propose to show how, with the industrial and artistic growth of the cinema, professional training became a self-evident necessity and was enforced by empirical methods that were dictated by the needs of a language and an industry in process of formation.

## ECONOMIC CONSIDERATIONS

Everyone knows how in the beginning, the exhibition of films was on a par with a Punch and Judy show. In the same way, production and direction fell into the category of handicrafts.



The work of the Montreuil studios directed by Georges Méliès affords a particularly vivid picture of this state of affairs. In his offices (which were the world film centre until 1904) Méliès was at one and the same time producer, distributor, exhibitor and even scenario writer; on the floor he was director, art director, camera and trick-shot expert, wardrobe man and star. He was an extraordinary example of a one-man band. He used every resource of his undoubted talent for legerdemain and his astonishing ingenuity as a jack-of-all-trades. Juggling with these amazing new tools and adapting himself to this novel mode of expression, he thereby established the film as a show.

In 1900, however, the brothers Pathé set up a firm for the production of films at Vincennes, where the function of director was entrusted to Ferdinand Zecca, who very soon abandoned the practice of doing every job himself.

It was he who introduced the division of work into the motion picture industry and he surrounded himself with a number of assistants. Specialization made its appearance, while within the space of a few years the cinema was transformed by a great gust of enterprise into a major industry, dominated in France, from 1907 onwards, by the firm of Pathé.

While Georges Méliès, who had failed to progress beyond the status of a craftsman, was on the road to ruin and poverty, Ferdinand Zecca became production director for Pathé. He supervised the many directors whom he himself trained. Under his impulse the technical unit was developed; technicians became conscious of their independence; art directors and cameramen formed themselves into teams. Henceforth, the technical apparatus was to grow more and more complex as the industry expanded and progressed.

Europe, in the throes of the Great War, had soon to make way for the United States of America, which raised the industrial capacity of the cinema to a truly American stature. Hollywood was founded and developed to the nth degree, its vast machinery both human and material. One of the essential cogs in that machine was obviously the professional training of technicians, as dictated by the economic laws common to all big industries.

## ARTISTIC CONSIDERATIONS

As the brothers, Auguste and Louis Lumière themselves acknowledged, the film was at first a mere scientific curiosity. But at once it took a different turn. The creative spirit found in it a new material to mould, a living substance abounding in hitherto undreamed of possibilities. It offered entertainment on a world-wide scale. It was an ideal vehicle for conveying thought and human knowledge. It became a language. History had placed it in our hands as a novel and specially appropriate medium for recording the events and feelings of our times. It

was at this moment that professional training for the cinema summoned to its aid the resources of general culture, the fine arts and humanism.

It should here be noted that although empirical in method, professional training has, doubtless unwillingly, played an important part in the general history of the cinema and in the development of its aesthetics.

It seems to have gone through three evolutionary stages, each marking a well-defined period in the history of the motion picture.

During the *first stage*, professional training can be seen as a play of reciprocal influences between various countries, the industry of each taking the discoveries of its neighbour as a start for further progress. For instance, the films of the Brighton School (1900-1902), which we owe to Smith and Williamson, foreshadowed and paved the way for the successes of T. Ince and D. W. Griffith in America.

In more direct, and also more technical ways, other countries built up their film industries with the assistance of foreign technicians.

Italy, where in 1905, film work was on a very meagre scale, called in French technicians. Gaston Velle, with a team of art directors and cameramen, left Pathé and went to Rome, and the comic actor André Deed was induced by the Italia Company to leave France. Lépine, the director, was also attracted to Italy by the Ambrosio Company, thus arousing the ire of Pathé who had him arrested on a charge of having absconded with "trade secrets".<sup>1</sup> In the same way Hollywood, after 1920, arranged for the emigration to America of the best European technicians and actors, more especially from the Scandinavian countries.

This building up of the first schools of cinematography through the play of reciprocal influences, marked the years between 1900 and 1914. The future leading directors of the silent film themselves, learned their trade during this period of fruitful exchanges. . . .

During the *second stage*, the cinema laid under contribution those outside sources by which it might benefit. Thus, it sought the co-operation of men of letters and writers, stage producers and actors, even painters and musicians. From each it exacted the tribute of his art. And though their influence was sometimes negligible, sometimes even disastrous,<sup>2</sup> it is nonetheless true that the cinema owes to them a number of important lessons which have been successfully absorbed and assimilated.

About 1906, Pathé founded, in France, the "Cinematographic Association of Authors and Men of Letters" (*Société cinématographique*).

1. We shall later see how these exchanges of technicians are today an important factor in the development of the film industry of certain countries.
2. The Italian cinema can only regret the influence of d'Annunzio, as a result of which it floundered for years in the swamps of poetical bombast.

graphique des auteurs et gens de lettres). But the most significant effort was undoubtedly that made by the firm known as le Film d'art. Original scenarios were commissioned from the greatest French writers, Anatole France, Jules Lemaître, Richépin, Lavedan, Sardou and Rostand.<sup>1</sup> One production, the *Assassination of the Duc de Guise*, was an enormous success. A very clever scenario by Lavedan and restrained playing (for that period!) by the actor Le Bargy, were the chief reasons for this success, acclaimed later by Griffith and Th. C. Dreyer.

The Russian cinema found its road on the eve of 1914, basing itself on national traditions and culture, but also deriving inspiration from the most famous works of Pushkin, Gogol, Tolstoy, Dostoyevsky, etc.

*The Cabinet of Dr. Caligari*, was the key film of the School of "German Expressionism", which school had, and still has, a profound influence on the art of the cinema. It must be acknowledged that the real directors in this school were, far more than Robert Wiene, the three painters from the group known as "Der Sturm", Herman Warm, Walter Borig, and Walter Reinmann. It will be remembered too that it was owing to S. M. Eisenstein, who later became one of the leading directors in the world, that the cinema submitted to the direct influence of that great man of the theatre, Meyerhold.

Eisenstein was not the only man of the theatre to go over to the films. Many of the directors who took up the Seventh Art<sup>2</sup> after 1920 crossed over from related branches of the arts. In France, we need only mention Marcel L'Herbier, whose background was symbolist poetry, music and literature, Jean Epstein, philosopher, scientist and essayist, and Germaine Dulac,<sup>3</sup> journalist.

If it were true that the concepts of time and space were the primary fundamentals of motion picture aesthetics, the latter might well represent nothing but a novel synthesis of music and the visual arts. But with the irruption of the sound track there were added to these, the resources of speech. From then on it was apparent that association with writers, painters and musicians would always be a necessity for a comprehensive professional training for the films.

The *third stage* is marked by the foundation of schools in the full sense of the term, where the theorists make practical experiments and surround themselves with groups of disciples whose own work is a continuation of their master's basic ideas. These schools sprang up spontaneously *pari passu* with the development of the cinema. They grew rapidly on national ground.

In 1922, the Soviet Cinema took shape around a number of groups founded by young technicians with government support.

1. All members of the French Academy.

2. So-named by Canudo, an Italian.

3. The first woman director in France.



Thus were formed Koulechov's *Experimental Laboratory*, Kozintzev's *Eccentric Actor Factory* (F.E.K.S) and the *Kinos of Dziga-Vertov*, whose "Kino-Glass" theories were to have a profound influence on the future of the Soviet cinema and on film productions throughout the world.

In the same way the English Documentary School, which John Grierson founded in 1930 and directed with the help of Robert Flaherty and Alberto Cavalcanti, gave birth in a few years to some of the great contemporary English directors.

It is moreover of interest to observe how, with the same spontaneity as presided over the creation of these schools from which the best directors have sprung, these days young technicians, fired by the same spirit and the same enthusiasm, are combining in groups around a number of professional training institutes<sup>1</sup> and are founding new schools of their own (Italian realism and French shorts).

There can be no question that today the professional training schools and institutes, more particularly in certain countries, are the laboratories where the ideas and theories which will carry the cinema forward are being developed. Tomorrow, the history of the motion picture will give them credit for their fruitful work and will acknowledge their great value.

The second world war (1939-1945) plunged the world into the throes of a serious crisis, the effects of which are still only too apparent.

Film workers and producers might well wonder what would become of the cinema industry at the end of the war, not merely from the economic point of view, but also in respect of the human factor. The determination of some to set up organizations for professional training was not altogether unconnected with this anxiety. It is worth noting, too, that, except in the U.S.S.R. and Italy, institutes were founded in the different countries either during or after the war. In some cases they owe their existence to the association of a number of individuals, in others they are bound up with some form of political régime.

A combination of international circumstances is unquestionably encouraging today the development of professional film training throughout the world. The opportunities for comparison on a vast scale offered by the various festivals in recent years, the restoration—however precarious at times—of communications and the flow of ideas between countries, the springing up of important new schools of cinematography and the appearance of their products on the screen throughout the world, the desire to place before audiences the possibilities offered by the cinema as a medium of general culture, all represent so many facts or events that have helped, directly or

1. e.g. Centro Sperimentale in Italy and I.D.H.E.C. in France.

indirectly, to create an atmosphere favourable to the solution of the problems of professional training. It is an atmosphere in which the curiosity of some and the needs and innovations of others are leading to the evolution of ideas and the formulation of methods. Admittedly, professional training is still at the experimental stage, nevertheless, it gives evidence of constant progress and in many countries its existence has been fully justified by results.

From the economic point of view the motion picture industry, which ranks among the major industries as an employer of both capital and labour, could not fail to be affected by the world crisis. Formerly it was legitimately reputed to be rolling in money. Now it suddenly found itself in serious financial straits. Competition for the conquest of foreign markets, and the desire of certain countries to preserve their national production with its own individual characteristics have not been without effect on the development of professional training within these countries. To give but one example, the Centro Sperimentale in Rome was and is the laboratory that gave life to the best Italian films in recent years; it is, so to say, the heart of the new Italian realism, one of the great post-war schools of cinematography.

A further consequence of the financial crisis can be seen in the sphere of production. The earning capacity of films has been jeopardized by increased costs of production and coincidentally, the difficulties of recovering these owing to the precarious conditions of exhibition.

Under present social and economic conditions, one of the only ways of reducing production costs was thought, in many cases, to be to shorten shooting time. If quality was not to be sacrificed, this called for a high measure of technical capacity. Producers had therefore to be in a position to employ technicians fully versed in their craft and thus have at their disposal teams able to ensure the highest quality in the shortest possible time. This signified the death-blow of the amateurishness and mediocrity which have always held sway in a profession where empiricism and favouritism were the general rule. By the same token it was an encouragement to professional training as a source of supply of technicians possessing the requisite abilities.

These economic factors were often the underlying causes (not always avowed) of the interest shown today in the organization of professional training.

In these circumstances, training was governed by two sets of factors, industrial factors and corporative factors.

The industrial factors affecting the professional training of film technicians do not differ in essence from those which in general govern technical training for any trade. The basic principles are the same, namely, *to provide young technicians with the fullest professional qualifications in the shortest possible time and under the best possible conditions.*

These factors vary with the general situation of the film industry in the different countries.

In some it is highly developed and, there is consequently, a great number of technicians, many of whom are unemployed owing to the economic crisis which has led to decreased production everywhere. It is obvious, therefore, that facilities for technical training must be attuned to the industry's need of young technicians to take the place of either the super-annuated or the inefficient.

In other countries, where the industry is on a smaller scale, there is no justification for the existence of specialized organizations for professional training. This applies in particular to the Scandinavian countries which, on the ground that the volume of their own production does not warrant the maintenance of a national institute, propose sending their young technicians to the film institutes of France, Poland or Italy.

Finally, there are countries in which a budding industry shows signs of healthy development. In them the attempt is made to build up specialized professional training to assist and give impetus to the technical and artistic development of the national production. These countries have need of technicians in every sphere of direction and production, and they rely in most cases, on the pattern of foreign organizations.

## The general background of professional training

If this brief historical survey has shown the existence of concerted and organized trends in cinema technique and aesthetics, it does not imply that the professional training of technicians has always been a reality.

The various movements mentioned had most influence in the creative sphere, that is to say, on the formation and development of a language. The ideal concrete example of this kind of training might be said to be S. M. Eisenstein's remarkable publication, *Film Sensé*, which remains one of the monuments of cinematographic art. But teaching of this general scope was peculiar to a few individuals whose products, regarded as models of perfection, won universal admiration and were frequently imitated. The most original of these imitators succeeded in assimilating the lessons received and later pushing on by themselves into regions still awaiting exploration.

But how did things happen in practice? How could young aspirants to the film profession achieve their ambition? And how did the profession recruit new entrants?

It is no exaggeration to say that there was no rule at all other than the purest empiricism for this selection and training of candidates.





Access to the profession was always difficult. The entrance to the studio, long surrounded by an aura of mystery, appeared to the aspiring film worker as the gate to a wonderful paradise. But once on the set, many of these chosen found it to be a hell paved with snubs and rebuffs. A spirit of caste appeared very early in the motion picture world and its victims were many.

In these conditions, what was the young man attracted to the profession to think or do?

First, could he get in? Perhaps, by hanging around the studio gates day after day, he might have the luck to find that a baker's boy or a junior property man was wanted. Once in by the back door, he would long watch from afar the antics of men, many of them pretentious, who full of themselves and their empty authority, were dedicated to the production of some wretched script, but would shower care and attention upon a haughty, inaccessible star. One day he would be promoted because a real technician had at last noticed his interest, tenacity and determination. He would thus become an assistant in the service of a man who, by degrees in so far as the constant turmoil of the set left him time to do so, would impart the riches of his own experience. Next he would take a turn at playing his own hand. Feeling his way and left entirely to his own inspiration, he would assert his own personality and his professional competence. After many years, he would obtain the place to which he aspired in the unit. It would be said that he "belonged to the trade". But during all those years, when he would have run a thousand risks, getting stuck in the swamp, losing his way, feeling thoroughly fed up and ready to throw in his hand, he would often find himself overtaken through the exercise of sheer influence, by newcomers who would condescend to him but who, though possessing as little conscience as skill in a profession which nevertheless demands an unquestionable degree of competence at all levels, would even succeed. These are the people to whom we owe that deficiency of culture and intelligence, that lack of a professional conscience, from which the film industry suffered too long.

Nevertheless, a strong reaction arose against these empirical, haphazard methods and the many dangers they involved, against these customs and habits in which money and favouritism were the sole masters. The need for a real organization, and the desire for technicians possessing solidly grounded and genuine professional qualifications were the two fundamental reasons therefor. Film technicians formed themselves with clubs, associations and trade unions. Supported by the best elements in the profession it was they who originated this reaction. To make sure that talent and professional conscience would not go disregarded, they attempted to control entrance to the profession by demanding an adequate standard of culture from new entrants. Although one of the inherent defects of all

professional organizations, the closed shop, did occasionally make its appearance, a general organization of the film trades proved highly effective in several countries.

Little by little, the idea of professional training for film workers took root in the minds of the technicians themselves.

In the end this realm, where chance had ruled so long, was organized\*and motion picture careers became normal, steady careers of which fathers and mothers could approve.

From the purely theoretical point of view, the professional training of film technicians is of obvious importance from two angles: firstly, from that of the individual technician himself, secondly, from that of the profession as a whole. For both, it has a twofold purpose, vocational guidance and the assurance of professional competence.

For the technician, organized professional training protects the novice against the risks of empirical contact with the trade.

In the first place, it enables him to be sure of selecting the craft for which he is best fitted by his abilities. Secondly, it offers him the possibility of developing his talents to the highest point under the best possible conditions. His instructors are the technicians who later become his unit leaders; the teaching is lively; it is in perpetual motion and adapted to new discoveries and inventions.

Finally, where professional training is rationally planned and organized, it very rapidly (in three or four years) puts him in possession of a trade which he would otherwise have taken years to acquire. At the same time it obviates the gaps and distortions resulting from the empirical method.

From the point of view of the *profession*, it is worth recalling that film making is both an art and an industry.

As an art it claims from its practitioners a wide general knowledge and a strong personality. As an industry it sometimes demands of them precise and varied technical acquirements. By reason of its twofold nature it is subject to certain particularly complex considerations of an aesthetic character and to certain overriding factors of an economic character.

The art of the cinema cannot but derive great benefit from professional training, if only for the reason that it is certain to enhance the profession's prestige, and imbue it with a new spirit, since it will supply it with technicians possessing the education and intelligence, which it now often lacks.

The industry, too, is bound to profit by the contribution that professional training will bring in.

Technical training will give films a technical perfection that is sure to promote sales, thus guaranteeing a return which will rescue production from its present financial stringency and set it on its feet again.

Finally, from a more general point of view, professional



training will enable the film industry to strike the right balance, not always, unhappily, attainable hitherto, between the needs of art and the exigencies of trade.



# The present position

## Organization

Professional training is directly conditioned, in each country, by the situation, organization and tendencies of the national film industry.

In those countries where there is no national production and where the industry is limited to the distribution of films imported from abroad, there would be no point in looking for professional training organizations. There could be no question of training young people for a branch which offers them no openings.

In countries where the situation of the industry justifies the existence of specialized training institutions, the organization of professional training is closely linked to that of production.

Production assumes widely different economic forms which can, however, be divided into three main types:

1. Production is a private industry completely free of any official interference or control. Such is the case in the United States, for example, and we shall see later that professional training there is also in the hands of private institutions (universities, colleges, etc.).
2. Production remains under private ownership, but is subject to official control by the government. . . . In France, for instance, the industry is in the hands of private enterprise but is governed by certain official agreements and regulations. This control involves the organization of professional training according to the industry's needs.
3. In other countries the film industry is a State industry, e.g. Poland, Czechoslovakia and the Union of Soviet Socialist Republics. The film Directorate—or Ministry—allocates money for the production of the films selected. In this case, professional training has its own rank in a hierarchically graded profession; it complies with the rigid rules of industrial policy planned on a national scale.

# Resources available for professional training

## PUBLIC AUTHORITIES AND ASSOCIATIONS

In countries where the film industry is a State industry, official regulations play a preponderant role in professional training.

Elsewhere, the public authorities and trade unions are concerned with professional training, but their interest is still only tentative and fails to cover the whole ground. For instance, official, professional identity cards are issued, but are not always compulsory, trade union rules control admission to the profession, and there are probationary courses, and refresher courses for technicians. In France and England, the technicians' unions have fought for and obtained collective agreements which, by shutting the door to the incompetent through the enforcement of professional standards, safeguard the interests not merely of the technicians, but also of the industry as a whole.

Some countries have established scholarships and send technicians to be trained abroad.

Occasionally, exchanges of technicians between countries are officially arranged.

Prizes and honours officially awarded to film technicians are often an encouragement to a high standard.

## SPECIALIZED SCHOOLS AND INSTITUTES

In its advanced stages professional training involves the foundation of specialized schools and institutes with rationally planned educational courses for technicians, which take into account the requirements of the various crafts and the aptitudes which they demand.

These specialized organizations have had a number of problems to solve, e.g. recruitment, on which the success of the experiment largely depended, the planning of the syllabus and form of instruction—theoretical or practical—the problem being less "what to teach" than "how to teach", vocational guidance and openings, since, in most cases, art of the screen is to an exceptional degree at the mercy of certain well-nigh inescapable laws of commerce.

The reader will see later how every country and every institute has followed its own special rules and has adopted the solution most in keeping with its own needs and its own particular character.

In the following chapter, "Short films as a medium for the training of directors", we shall go into the reasons why young film workers, their training once completed, will acquire from every type of short film<sup>1</sup>—documentaries, films on art, scientific, technical, educational films, etc.—the knowledge, experience and discipline which will enable them to master their trade.

### CINEMATOGRAPHIC CULTURAL ORGANIZATIONS

Without being, in the narrow sense of the term, a medium of professional training, certain organizations such as film clubs, film libraries and critics' associations have an indirect bearing on professional training.

They educate the public and afford it opportunities for a deeper appreciation of motion pictures. They constitute an adjunct to the movement for improved culture in the cinema that is indispensable to the industry itself.

The information and knowledge they convey arouse, in return, keen interest in the profession, awaken the sense of a vocation, and attract people to the profession. These bodies are a natural channel for recruitment and a medium for guiding the young towards film careers.

In every country, moreover, there are very close contacts between the professional training institutes and the organizations in question.

### Different conceptions

In working out a system of training for the cinema trades, industrial and economic factors are not the only ones to be taken into account. The concept of professional training is not everywhere identical.

1. *Complete curriculum*, covering technical, artistic and general subjects, for training directors and scenario-writers as well as editors, art directors, etc.

This is the type of instruction which most professional training institutes offer. Among others we may mention the Institut des hautes Etudes Cinématographiques in France, the Centro Sperimentale di Cinematografia in Italy and the institutes in the different countries where the film industry is nationalized. This type of training has been adapted by

1. About 2,000ft.



the directing bodies to the level and needs of the industry and related industries. In Spain, where there is a deficiency of technical schools, sensitometry and electroacoustic sections have been set up within the institute itself alongside such sections as that for the training of actors, which is also to be found in the most technologically and industrially advanced countries such as Czechoslovakia.

2. *More general training, but with the emphasis on documentary and educational films and on audio-visual methods of teaching*

Example: the many universities in the United States, nearly all of which have a film department.

These two types of instruction include not only the instruction 50 per cent theoretical and 50 per cent practical, given by the schools and institutes, but the complementary course of training through the medium of shorts.

In the chapter on shorts, I shall make bold to show all the advantages of this system and consequently of directing the young into this channel. The results obtained in certain countries (France, England, Italy, Poland, etc.) have shown that the processes employed for shorts and the aims pursued, fully justify the importance given to this concept of professional training.

3. *Purely technical training*

In India where production methods and organization are not yet as complex and specialized as in the countries of Europe and the New World, the various schools and institutes train only sound operators, cameramen and projectionists. It will be some years before classes for directors, scenario-writers and actors are established.

The diversity of the existing types of instruction show that on the international level there is no single conception or method to be preferred. There are only formulae more or less suited to economic, industrial and commercial constraints, contingencies and conditions. The point of juncture between material and artistic considerations and the guiding concepts of training vary according to the national political system, the native genius of the people and their standard of civilization.

Certainly, a comparison of the principles and achievements of different countries would serve to make the efforts of some more fruitful and to improve and make perfect the creations of others. Experience has already shown, and will again confirm, that direct contacts and exchanges of view have been and will often be determining factors in the organization of the professional training of motion picture technicians.

## The practice in certain countries<sup>1</sup>

The first part of this chapter deals with countries having specialized institutes of their own. The professional training organizations are shown as part of the national framework of the film industry and production of the following countries: Czechoslovakia; France; India; Italy; Poland; Spain; United States.

Owing to the lack of up-to-date information it is not possible to deal with Hungary and the U.S.S.R. which, with the Higher School of Dramatic Art in Hungary and the Soviet Union's National Film Institute, occupy leading places in the field of professional training.

The second part deals with typical cases (Canada and Denmark) of countries which, although having no specialized institutes of their own, have made remarkable efforts to give their technicians practical professional training.

### CZECHOSLOVAKIA

#### FILM INDUSTRY

By a government decree of 18 April 1948, based on the law of 11 August 1945, which nationalized the film industry in Czechoslovakia, the Czechoslovak Film Company and the Slovak Film Company were reorganized and formed into the National Czechoslovak Film Corporation operating on a commercial basis.

A five year plan was adopted covering equipment, production and exhibition for the period 1949 to 1953.

#### *Present position*

The organization of feature length production was altered in October 1948. A joint Executive Board, covering all feature production, now directs six planning groups (the six former producing companies) which have no concern with the financial administration of the industry. The Board enters into contracts with scenario-writers, arranges the recording of scenarios, etc.

There are 3 studios, with a total of 12 sets, and 6 laboratories. In 1947, production totalled 22 full length films, 103 shorts (excluding news reels), and 9 cartoons, 3 of which were in colour. As at the end of August 1948, there were 1,875 theatres with 35 mm projection apparatus, and 393 with 16 mm apparatus;

1. For details of the work done by the Colonial Film Unit, of London, which has established first at Accra, in Africa (Gold Coast), and recently in Jamaica, schools for the training of native technicians, the reader is referred to chapter IV, page 85.

it was estimated that there were also 5,000 16 mm projectors in the schools.

### *Associations*

The film technicians form the twenty-second section of the central trade-union.

### *Trends*

Under the 1949-1953 five-year plan the number of 35mm theatres is to be gradually reduced to 1,574 in 1953, several hundred of them being scheduled for conversion to 16 mm projection halls; the number of the latter is to be increased to 2,596 in 1953.

Production of full length films is to be raised to 55 in 1953.

The production of educational films for schools will be entrusted to the short film section of the "Production" branch of the National Czechoslovak Film Corporation. A special service for the production and distribution of school films has been set up in Bratislava with the title of "Bratislava School Films".

### PROFESSIONAL TRAINING

The Czechoslovak Film Institute and the Film Section of the Academy of Dramatic Art are complementary organizations for professional training.<sup>1</sup> Directors, scenario writers, film technicians and laboratory technicians receive instruction which is 50 per cent theoretical (courses) and 50 per cent practical (in studios and laboratories). Pupils sit for a competitive entrance examination, but they must have received a university or equivalent education. After three or four years' study, according to their speciality, they are awarded a diploma entitling them to be employed in production. These organizations take in foreign students from Albania, Bulgaria, Poland, etc.

Provision has been made for the exchange of technicians with several countries, more especially Poland and France.

### *Cinematographic cultural organizations*

There is a film library in Prague which, though still far from complete, is at the disposal of technicians, students, film clubs, etc.

A National Film Museum has been founded. It is attached to the existing Prague Technical Museum.

1. The Institute is also a research centre, with its own research laboratories in chemistry, physics, electro-acoustics and photography.



## FRANCÉ

### FILM INDUSTRY

The Centre National de la Cinématographie (C.N.C.), established by the law of 25 October 1946 was attached to the Ministry of Commerce and Industry by a decree of 12 November 1947. Its orbit embraces the film world, production, distribution, imports and exports, and professional training.

#### *Present position*

Since the war the industry has been in serious straits, owing in part to the loss of European markets as a result of the birth or expansion of national production in Europe. In 1949, there were produced 106 feature films and 285 shorts, 40 of which were non-commercial films. There are 15 studios with approximately 45 sets in operation. On 1 January 1950 it was estimated that there were 5,000 35 mm projection theatres.

#### *Trends*

Temporary assistance for the film industry was instituted by the law of 23 September 1948, which established a special temporary fund on which producers of both features and shorts, exporters, producers of film gazettes and exhibitors may all draw. In addition, producers may, under the law of 21 August 1948, receive advances through the Crédit National. It should be noted that no long or short film may be shot without the prior authorization of the C.N.C.

#### *Associations*

Almost all film technicians belong to the Syndicat des Techniciens de la Production Cinématographique (Film Production Technicians Union), which is attached to the French Trades Union Congress (Confédération Générale du Travail). A collective agreement defining the status of film technicians was drawn up between the union and the Syndicat des Producteurs (Producers' Association) and was signed on 8 June 1950. It is now before the Ministry of Labour for approval.

### PROFESSIONAL TRAINING

Professional training in France is in the hands of two specialized organizations: the Institut des Hautes Etudes Cinématographiques (I.D.H.E.C.) and the Ecole Technique de Photographie et de Cinématographie (E.T.P.C.).

Established in its present form in 1943, I.D.H.E.C.<sup>1</sup> was founded in Nice in 1941 as the Centre Artistique et Technique des Jeunes de l'Ecran (C.A.T.J.E.). At that time its policy was to train young film workers solely by means of shorts. It was the results of this experiment that encouraged the directors of C.A.T.J.E. to found the Institut des Hautes Etudes Cinématographiques in Paris as an association governed by the law of 1901.

Subsidized by the Government and placed under the aegis of the Centre National de la Cinématographie, the Institute has for its objectives the training of young film technicians, the collection, in co-operation with other French and foreign bodies, of all possible media of film culture, and the development of the appreciation of film culture among both intellectuals and the general public.

Ever since 1943, the year of its foundation in Paris, the number of candidates for the entrance competition to I.D.H.E.C. has been extremely high in comparison with the number of vacancies. It has continued to increase, while the number of places has dropped as a result of the crisis in the French film industry: in 1943, there were 140 candidates for 30 places; in 1947, 292 for 25, and in 1949, 170 for 22. On the other hand, the number of foreign students, admitted without a competitive examination, is rising each year (on the completion of their studies they do not, however, receive the same advantages as are accorded to French or assimilated students). In 1945 and 1946, special courses were arranged for young American technicians and students from the expeditionary forces.

The Ecole Technique de Photographie et de Cinématographie<sup>2</sup> was founded in 1926. It comes under the Ministry of Education, with which it corresponds through the Secretariat for Technical Training, but it also has relations with the Centre National de la Cinématographie.

### *Cinematographic cultural organizations*

The reader will find in an appendix details of the aims and policies of the film clubs in France and of the French Film Library, which bodies, as we have already seen, play an important part in professional training.

## INDIA

### FILM INDUSTRY

The Indian film industry is the second largest in the world. The Union of India is composed of a number of States, each of which enjoys a large measure of autonomy. The industry there-

1. See chapter IV, p. 49.

2. See chapter IV, p. 63.

fore is divided into three separate groups, each widely separated from the others (in the East, West and South of the country). They have few official contacts between each other, and they constitute, practically speaking, three different industries, each as large, or almost as large, as any national film industry in Europe.

All questions concerning the motion picture industry are within the sphere of the Ministry of Information and Broadcasting, with the exception of imports, which are dealt with by the Ministry of Trade.

Production is financed to a great extent by capital invested by private individuals.

### *Present position*

Production is mainly concentrated in three centres: Bombay, Calcutta and Madras. There are 60 studios with 138 sets. There are 38 laboratories. Annual production of long films is somewhere between 250 and 300, as compared with 150 in 1939. There are more than 2,000 theatres.

### *Associations*

The number of film technicians is very large and unemployment is a serious problem. They are grouped in a number of associations, the principal being:

1. The Artists' Association of Bengal, Calcutta, affiliated to the All India Trade Union Congress. It includes most of those engaged in the arts in Bengal.
2. Cine-Technicians of India, Bombay.
3. The Film Artists' Association of India, Bombay.
4. The Cine-Technicians' Association of South India, Madras.
5. Tamilnad Cinema and Studio Employees' Union, Madras.
6. The Cine-Technicians' Association of Bengal, Calcutta.

A corporative organization maintains relations with the technicians' unions in each of the three main centres. But the Motion Picture Society of India is the only corporative organization covering the whole country and the whole industry.

The various unions mentioned are run on the usual trade union lines. Their objective is to assist workers by the introduction of constitutional, in place of arbitrary, methods, e.g. the standardization of posts and salaries.

There is no official definition of technical posts, and no rational system of recruiting technicians. Moreover, artistically, the cinema in India is still in a chaotic state. Even now, for example, films are often produced without any scenario or technical shooting-script prepared in advance. However, a number of producers and trade unions are making efforts to improve the position and are endeavouring to establish an effective and rational system of professional training in India.



The question of the training of film technicians and actors has been raised repeatedly by the industry and it is one of the subjects before the Film Enquiry Committee set up by the Government in 1949.

## PROFESSIONAL TRAINING

### *Specialized organizations*

There are several training centres for technicians but hitherto *technical* professional training has been restricted to cameramen and sound engineers. These are trained at three centres: <sup>1</sup> Saint Xavier College, Bombay, where 200 students can be trained each year in the Radio-Cinema technical department; the Shir Jayachamarajendra Occupational Institute, Bangalore, which trains 15 camera operators and 15 sound recordists annually; and the Central Polytechnic, Madras, which is a school subsidized by the Government for camera operators, sound recordists and projectionists. In addition, there are three or four training schools for projectionists and maintenance technicians.

The *Trade Unions* are making great efforts, within the limits of their capacity, to improve the standards of technicians. The Film Artists' Association of India and the Cine-Technicians' Association of South India have opened a library, publish a magazine, and arrange lectures illustrated with films.

### *Bursarships*

The Government of India has granted a number of bursarships for the training of technicians abroad.

In 1948-1949, it allocated 55,000 rupees to students visiting the United States. Each bursar received 160 dollars a month. In addition, a special subsidy of 250 dollars a year is sometimes granted to bursars for study tours.<sup>2</sup>

### *Trends*

The Ministry of Information and Broadcasting has set up a Films Division for the production and distribution of instructional and documentary films on educational, social and cultural subjects, for showing both in India and abroad.

The Division's budget for the period August 1947 to March 1948 was 600,000 rupees. It plans to produce about 36 shorts a year.<sup>3</sup>

A Central Film Library and an Audio-Visual Education Unit

1. See chapter IV, p. 68.

2. Technicians are usually sent to the United States and then to Great Britain.

3. In Hindustani, Bengali, Tamil, Telegu and English.

have been set up by the Ministry of Education, while the Governments of Bombay, Madras and Mysore are also active in the field of educational films.

Film workers believe that, apart from the establishment of specialized institutes, there are two solutions to the problem of professional training. Either Indian technicians who have already worked in the studios for some time might be sent abroad to complete their training, or foreign technicians might be brought in to train Indian personnel on the spot. Those who favour the second alternative hold that it would be a quicker and cheaper way of training a large number of Indian technicians. It is recognized that the few foreign technicians who have already worked in India have done most effective work. Other members of the motion picture industry propose a third course, namely, to have a certain number of foreign films shot in India, the best way for technicians to learn the new techniques being for Indian technicians to work with a foreign unit on the actual production of a film (30 per cent of the technicians employed to be foreigners and the remainder Indians).

## ITALY

### FILM INDUSTRY

The law of 8 April 1948 makes the Government responsible for the protection and development of the film industry. All questions relating to the cinema are handled by the Servizio Spettacolo, Informazioni e Proprieta Intellettuale (Entertainment, Information and Intellectual Property Service), which reports directly to the Prime Minister's office.

#### *Present position*

There are 13 studios, with about 45 sets in operation. Production capacity is high and could even satisfy the needs of a certain number of foreign production units; moreover, in 1947, 15 films out of 60 were joint productions. In 1948, 54 full-length films were produced and in 1949, 90. At the end of 1948, the number of theatres with 35 mm projection apparatus was estimated at 7,500.

#### *Associations*

All film technicians and actors, as well as all studio workers, must belong to a single trade union: the Sindacato dei Lavoratori della Produzione Cinematografica. A Bill regulating the professional status of film technicians is in preparation.

On the professional side there are two large organizations,

one of which, A.N.I.C.A. (Associazione nazionale delle industrie cinematografiche ed affini) is empowered to frame regulations for the industry. The scale of technicians' salaries is determined by a collective agreement concluded between A.N.I.C.A. and the film technicians' Union.

### *Trends*

There are important statutory provisions for encouraging the development of production. A system of bonuses or percentages is laid down for producers and a fund for making grants-in-aid has been established.

### PROFESSIONAL TRAINING

The Centro Sperimentale di Cinematografia<sup>1</sup> forms part of the Italian Film Academy, but is State-owned. Founded in 1935, it was reorganized after the war as a government institute subsidized by the State. It provides a complete general training, 50 per cent theory, 50 per cent practice, for candidates to posts of all categories on the artistic and technical sides, including actors and composers. The Institute has a well equipped studio consisting of two sets which are used for practical training and which can be rented to producers.

### *Trends*

Under the national budget, 12 million lire are appropriated annually to foreign tours for technicians, but as far as it known, these credits have not been used.

## POLAND

### FILM INDUSTRY

The Polish film industry was nationalized under the law of 13 November 1945. A state undertaking, the Film Polski (Polish Film) was set up for the purposes of the equipment and construction of studios, the exhibition of films,<sup>2</sup> and the professional training of technicians through the National School of Cinematography. The Film Polski is controlled by the Ministry of Culture and the Fine Arts.

### *Present position*

Much of the industry's equipment was destroyed during the

1. See chapter IV, p. 70.

2. Including imports and exports: production still open to private enterprise, within framework of the State-owned studios.

war: studios, laboratories and cinemas. Lodz, the present centre of production, has one studio, with two sets, and a laboratory. The number of cinemas open in the middle of 1949 was estimated at 574. Since October 1947, the Cracow and Zirardov studios, which are linked up with the National School of Cinematography, have turned out a number of shorts on geographic, industrial, biological, physical, psychological and agricultural subjects.

There are not enough technicians to man the existing laboratories as well as those planned.

### *Associations*

Technicians are grouped in a trade union which is affiliated to the Artists' Union.

### *Trends*

Poland is making a great effort to re-equip its film industry. Destroyed cinemas are being reconstructed and the number of theatres is to be increased from the pre-war 800 to 2,500. The construction of a small studio with its own laboratory will turn Warsaw into the production centre for shorts and Lodz into that for features, pending the construction of the large Warsaw studio with four sets.

Efforts are also being made to provide professional training in view of the shortage of technicians.

### PROFESSIONAL TRAINING

The National School of Cinematography founded on 1 October 1947, comes under the Film Polski.<sup>1</sup> It has gradually extended its activities so that the original courses for cameramen, projectionists and sound engineers have now been completed by those for directors, scenario-writers, etc.

In addition, students are sent, on an exchange basis, to the Czechoslovak Film Institute in Prague and to the Institut des Hautes Etudes Cinématographiques in Paris.

## SPAIN

### FILM INDUSTRY

The Spanish cinema is under the control of the Direccion General de Cinematografia y Teatro (Films and Theatre Directorate-General). The State plays a very large part in the development of the cinema, and in the financing of national productions.

1. See chapter IV, p. 71.



### *Present position*

The Spanish film industry is growing rapidly. It has 10 studios which produce some 40 full length films every year for distribution to a circuit of 3,500 cinemas.

Spain has excellent technicians and actors. There are about 100 directors, all of whom are very young and competent.

### *Associations*

Technicians, actors and film workers belong to the National Union of Entertainment Workers.

### PROFESSIONAL TRAINING

Great attention is paid in Spain to the training of the rising generation.

### *Specialized organizations*

There are two specialized schools where future technicians receive a general type of training. These are the Instituto de Investigaciones y Experiencias (I.I.E.C.), in Madrid, which is State-run, and Cinescola, a private school, opened in 1948.

In operation as a training centre since 1947, I.I.E.C.<sup>1</sup> was founded by the Ministry of Education. It comes under the Direccion General de Cinematografia y Teatro. Its statutes were approved and signed on 11 May 1949 by the Patronato de Experiencias y Divulgaciones Cinematograficas.

The patron saint of the Institute is John Bosco; it has its own emblem.

It is administered by a director-general who is proposed by the Patronato de Experiencias and appointed by the Ministry of Education at the latter's sole discretion.

The Institute enjoys full legal personality and complete financial autonomy. It receives a large State subsidy and contributions or subsidies from other official or private organizations. It is credited with the profits of any film work it may do for a third party, and with the amount accruing from students' fees. It has unfettered administration of its own property, which by law consists of the assets in its possession, any grants made by the State in the past or in the future, legacies and donations, buildings of all kinds, and the profits of each year's operations.

The director-general must, however, request special authority from the Patronato de Experiencias for any extraordinary expenditure.

The budget is framed each year and submitted, after the prior approval by the Patronato de Experiencias, to the Ministry of

1. See chapter IV, p. 74.

Education for acceptance and inclusion in the Finance Law for the coming year.

### *Prizes. Bursarships*

The National Union of Entertainment Workers awards two prizes of 400,000 pesetas and four prizes of 250,000 pesetas for the best national films of the year, and four prizes of 25,000 pesetas for the best shorts and five prizes of 50,000 pesetas for the best scenarios.<sup>1</sup> The Ministry of Trade and Industry and the Film Directorate-General are associated with the allocation of these awards.<sup>2</sup>

In addition, the Film Writers Club (C.E.C.) makes, each year, honorary awards to the best films, directors, technicians and actors.

## UNITED STATES

### FILM INDUSTRY

The general organization of the film industry in the United States is, like that of the radio, the press and television, in private hands.

### *Present position*

There are at least 30 studios in operation, nearly all of which are equipped for the production of colour films and cartoons, and 120 laboratories, 30 of which are equipped for colour films. More than 400 features were turned out in 1949, 55 to 60 per cent of them by eight big companies.

There is also a very large production of shorts. There are no exact figures for this production, but it must be somewhere about 2,000 shorts of all categories a year. On 1 January, the number of 35 mm cinemas was estimated at about 19,000. To these must be added the "drive-in-theatres" of which there are probably about 2,000 today (August 1950).

### *Associations*

The most important employers' association is the Motion Picture Association of America (M.P.P.A.); independent producers are grouped in the Society of Independent Motion Picture Producers. The workers belong to a great number of different

1. These scenarios are then transferred free of cost to producers judged capable of making the best films from them.
2. A measure of some interest is that whereby 20 per cent of these money prizes have to be allocated to the technicians and actors who took part in the production of the prize-winning films.

unions, the biggest and oldest of which is the American Federation of Labour (A.F.L.), to which most of these unions are affiliated.

## PROFESSIONAL TRAINING

The motion picture industry, the trade associations and the Federal Government do not concern themselves with professional training. Courses of professional training are arranged by many of the universities and colleges, as well as by one private institute. All these courses differ in character and aim. Generally speaking, they are mainly concerned with the cultural and instructional film, and they are of small value for the training of technicians for the feature film industry.

In Chapter IV the reader will find details of the principal universities which have a motion picture department. The four most important are: the University of Southern California (Los Angeles), the University of California (West Los Angeles), New York University and the College of the City of New York. In addition, there is a private institute, the New Institute for Film and Television.

## Examples of countries without specialized institutes

So far we have barely touched upon the problems of short film production. These are twofold. Firstly, the production of every type of short (documentaries, instructional and scientific films, technical films on art, etc.) is becoming more and more important in all countries. Such production can only be carried out satisfactorily by technicians who have received adequate training, for it is in fact a question of vocation, as indeed is the case in the direction of full length feature films as well.

Moreover, the making of shorts is of unquestionable value in the training of feature film technicians. We shall return to this problem in the next chapter. While we stress the need for training full-length and short-film technicians in specialized schools and institutes, we do not overlook the value of an organized training obtained through field work alone. Nor do we forget that, in countries where the development of the motion picture industry does not justify the founding of such institutes, the problem of professional training is of particular difficulty, especially as these countries have limited opportunities for sending their students abroad.

For these reasons we have considered it worth while examining the typical cases of Canada and Denmark.

## CANADA

The production of full length pictures in Canada is still very small. The production of shorts is, however, on a big scale, almost all of them being made by the National Film Board of Canada, which is a government institute set up under the National Film Act in 1939. The Board produces between 150 and 200 shorts a year, viz: films on the development of the country and national occurrences, films on international affairs which concern Canada, films of social interest, films on rural life and instructional films. The Board also produces a large number of newsreels. In 1948-1949 it had a budget of about 2,200,000 Canadian dollars. Although not a professional training school, the Board has made a substantial contribution to the training of film technicians.

The task imposed by the 1939-1945 war on the National Film Board of Canada entailed a rapid growth of its activities and staff. A number of the most experienced technicians from the United Kingdom and the United States were engaged and helped in the training of Canadian technicians. Training had to be done "on the job", that is to say, empirically, and was so effective that, by the beginning of 1948, the Board consisted almost exclusively of Canadian technicians and was already a good training ground for youngsters from abroad. Its very extensive activities, its production programme, which includes, apart from films, series of photographs illustrating different subjects (photo stories), photographic displays and stills, and the functions of a distributing agency which it took over in order to bring all this production within the reach of the public in Canada and abroad, have made it an ideal training centre for all those interested in the production and use of audio-visual media.

It was in the field of adult education and information that the Board was first most conspicuously successful; but in co-operation with the provincial education departments, important progress was also made in the production and distribution of films and stills for schools.

During the last two years, in particular, the Board has collaborated with the Canadian Committee for Reconstruction by Unesco in the training of foreign technicians. Previously, grants-in-aid were made to students from China, the West Indies and France, but the bursarships awarded by the Canadian Committee for Reconstruction have now enabled these grants to be extended to other students from the Philippines, Holland, Denmark and France. Indian and Chinese students have also been made welcome thanks to contributions from other bodies.

In every case, the courses were so arranged by the Board's technical and administrative staff as to provide each student with a training which took account of his special needs, whether in photography, sound recording, or laboratory work,



or courses on the preparation and direction of films and stills. Usually the courses last six to 12 months.

## DENMARK

Denmark, like Canada, is a typical example of a country which has no school or institute for professional training, but which provides, within the limits of its capacity, a professional training by the empirical method. The system, however, is different from that adopted in Canada.

The Danish system is based on an ingenious law (Law No.117-1938 om Biografteatervaesensets Ordning), the details of which cannot be examined here. We mention, therefore, only those parts which concern the subject of this survey. Besides encouraging the national production of full length films, the law makes provision for the production of short films in a continuous flow. Under it, cinemas must pay part of their net profits to the "Film Fund". The Fund's income for 1949-1950 was over 3,000,000 crowns, but is estimated at about 2,350,000 crowns for 1950-1951. A large part of the Fund is earmarked for financing the production of documentary and cultural films. Such production is sponsored by the Government Film Commission (Ministeriernes Film Udvalg) and by Dansk Kulturfilm, an organization which was founded under the auspices of various national organizations. In 1948-1949, these two bodies sponsored the production of some 40 shorts. Dansk Kulturfilm also financed one full-length film from its own resources and produced a second in co-operation with a commercial company.

It is obvious that these arrangements are of real value for the training of Danish technicians, including feature film technicians, who can take their first steps in the trade through working on shorts. As is known, Denmark produces feature films at the rate of about 10 a year, a noteworthy achievement for a country with only four million inhabitants. As we have already pointed out, the film law encourages full length film production by various means, e.g. issuing to producing companies a licence to run a cinema, exempting these cinemas from payments to the Film Fund, and allocating refunds and subsidies. It may therefore, be said that Denmark has adopted for its film industry a system which is half way between nationalization and purely private enterprise.

# The short film

## The short film as a medium for training directors

The ambition of every young film worker on leaving his training school is, naturally enough, to make a name and a stable position for himself as quickly as possible, in the technical category of his choice. During his school years he will have already established, with the help of his teachers, the first nucleus of professional connexions essential to the steady pursuit of his career. With the aid of these connexions, and allowing for the inherent vicissitudes of the profession in almost every country, he may hope, though he cannot yet be called a technician, to climb the ladder of his special branch within a reasonable time. His technical experience will thus follow on quite naturally from his first professional training.

There is, however, at least one category of young film worker and that one of the most important, for whom the problem is far less simple, namely, that of the future film director. Admittedly, the traditional and necessary gradings from apprentice second assistant to director, are to be found in this technical branch too. But here the grades are a sign not merely of degrees of responsibility but also of much greater differences in the work itself than exist in the other film trades. It has even been said that the temperaments of the model assistant and the creator of original work are quite incompatible.

It is common, even normal, for a film worker to wait 10 or 15 years before he has the opportunity of revealing any gifts as a director to his associates, sometimes even to himself. Imagine a painter or a writer being compelled to spend long years in preliminary work before being allowed, towards the age of 35, even to try his hand with pen or brush, before being able to make sure that he had not been mistaken in hoping he had talent. That is the position of many film workers even today. To appreciate its disastrous consequences we have only to reflect how much poorer the world would be without the masterpieces produced by artists between the ages of 15 and 35. The sort film does, however, provide some remedy for this painful circumstance confronting the young technician who is more anxious to find a medium of expression than a steady job.

Hitherto at any rate the short film has been in a class of its own, but to argue that it is often one of the final stages and a highly important one in professional training does not mean that it can be placed in a lower technical category.

The short film<sup>1</sup> is indeed, the only type that enables the novice, from the moment he leaves his training school and sometimes even during his last year there, to discover professional capacities, only vaguely sensed hitherto, to develop and give organization and direction to his natural abilities, to take the first step in what may later be called the evolution of his creative temperament. It is true that, for most of the now famous directors, the question of professional training was very rarely put in methodical terms, but from 1925 onwards, many young workers chose the short as the field of their first campaign and showed therein the beginnings of what would, with great experience, be recognized as their essential personality. We need only call to mind Jean Vigo with his *A propos de Nice*, Jean Renoir with *La petite marchande d'allumettes*, the first Flaherty documentary, Carné's *Nogent, Eldorado du dimanche*, or Grémillon's *Tour au large*.

Many more such examples could be quoted. The important thing, however, is to examine for what reasons the short is of such value in the training of future directors.

It would be superficial to suppose that young directors are only dragged into the production of shorts willy-nilly and *faute de mieux*, or that, since the short offers fewer difficulties and financial risks, it is scarcely surprising that business men should be less disinclined to back inexperienced technicians, or even that, in the absence of producers, the documentary is the only class of film at which the tiro can try his hand without outside financial support. Certainly, none of these reasons is negligible and, even if the position described were merely one that the young director had to face, irrespective of his wishes or deeper instincts, the fact would still be worth mentioning, as representing a stage that must inevitably be covered. But in fact this stage in film training is an answer to much more complex problems.

In the first place, it is not true that the completely unknown young man, or woman, finds it easy to make a short film. It is less difficult than producing a big feature, but more arduous than seeking a post as second assistant in a full scale production; it is also less lucrative, for the documentary beginner at any rate.

In the direction of a short the ex-student will gain experience and find a professional satisfaction that he cannot hope for as second or even first assistant in a long film. As compared with the comparatively carefree days of school work, this experience will carry with it heavy social and pecuniary responsibilities;

1. About 2,000ft.

in practice, it will form the final and often the decisive stage of initiation. For economic and psychological reasons, the description of which would lead us too far afield, it is, paradoxically, more dangerous for a director to start his career with a bad short than with a bad feature. A noteworthy first documentary is on the other hand often a prelude to a brilliant, if not smooth, career, as the few examples mentioned above will show.

How is it that the short plays such an important part in the training of film workers? First of all, let us repeat, because it requires the director to assume responsibilities which are infinitely more revealing and more self-evident than those of an assistant in a feature; wider responsibilities, as well, since the director of a short, who is occasionally the initiator of the financial arrangements, very often combines the jobs of scenario-writer, editor, and film commentator, when he is not also cameraman, handy-man, art director and even musician. The director of a short is therefore a kind of one-man band, who must also, since his financial resources are nearly always slender, contrive to make the utmost use of his few assistants, particularly as these, apart from the technical unit, are often unpaid volunteers.

A good short, therefore, presupposes in its author, apart from the most obvious qualification of a creative instinct, will-power, adaptability, discipline and economy of means, all of them of great importance for his future career. Even if the first attempt is not entirely satisfactory—and very few shorts are ever produced under ideal conditions—he will have had an opportunity to gauge his ability, find out his weak points, and obtain first hand experience of the more or less unavoidable limitations of his craft.

The short is therefore an incomparable exercise in adaptability. But it is also a valuable exercise for the development of technical skill, i.e. the film worker's "craft". Most subjects open today to makers of documentary films deal with very wide and diverse problems. The director is often ignorant of or unfamiliar with these problems. Not only must he absorb them in the twinkling of an eye and with the exact understanding of a conscientious journalist; he must also be able to summarize them and put them clearly before his public, without however, neglecting whatever entertainment value they may have, even if this may sometimes lead him far from his subject, since the film-goer in search of distraction, is certainly entitled to demand it. Even if the subject chosen is a picturesque and subjective one, to use the jargon of aesthetics (a country fair or an historical monument and not, shall we say, the manufacture of shoe laces), the diffuse nature of the subject demands great mastery of the art of construction and exposition. All these qualities are often lacking in a so-called "big film" but with less obvious damage since the audience's interest is more easily



held. The need for the documentary maker carefully to watch the construction of his film and to attend to all interconnecting details, to express a whole series of ideas in the minimum number of pictures imposed by the diversity of the subject and the brevity of the show, is an exercise in discipline that can only be beneficial to the more important works that he will subsequently direct.

Thus a musician who dreams of orchestral work on a big scale is advised to try out his capacities in chamber music and thus to get acquainted with the instruments one by one and with the special properties of each, in a word to love them and to master them. Similarly, the chief value of the type of subject usually selected for documentaries and the difficulties inherent in their production is that they teach the film worker to observe and bring out the metal worker's use of the file, the painter's peek at his subject through half-closed eyes, the potter's flick of the wrist, as intensely as the gardener watches and tends the fruit growing on the wall.

While the studios and the atmosphere of large-scale productions inevitably induce a taste for the factitious, the documentary compels the beginner to make contact with every sphere of human activity, geographical, social, industrial and cultural.

The film worker in his twenties must be on his guard against the limitations imposed by the illusion of false perspectives. He must get out into the open air and explore the world. If the function of the documentary is to provide as exact a vision as possible of the contemporary world, the originality of the cinema lies also in its ability to provide, better than any other art, a medium with a universal, sensory appeal. By accepting the limitations of the short and developing its possibilities, the beginner is certain to acquire not only a technical training for which no substitute exists, but also a philosophical and moral conception, and thereby mastery, of his craft.

And yet, in spite of all its advantages, the making of shorts involves, it is said, a risk. The small scale of the means employed, the diverse and humble character of the jobs to be performed, the need for detail, and the almost permanent absence of any specifically dramatic process, result in the acquisition of a craftsman's frame of mind and afford no training in the organization and direction of the different parts of a large scale production with the requisite authority and breadth of vision. There is a saying in the film world that there is no getting away from documentaries. The examples given above prove that this saying has never been wholly correct, though it is also true that directors who were later to acquire fame have never continued in shorts for long. But the cinema, in all its aspects, has changed considerably since the youth of Jean Renoir, Jean Vigo or Marcel Carné. Without examining all the reasons why there is less danger in being restricted to shorts than was formerly the case, we need only observe the present trend of the cinema,

to find that, from René Clément (*la Bataille du rail*) to Luciano Emmer (*Giotto*), and from the English to the Soviet School, not only are people getting away from documentaries today, but the success of at least half of the noteworthy films is due to documentary processes. Contact with reality induces in the young director an awareness of what he is doing and of his responsibilities. It gives him a taste for the authentic that is indispensable for the direction of fictional films.

The young film worker is therefore advised to make his first essay in shorts. In present circumstances, he has a better chance of achieving his ambition quickly than he would have had with bygone film financiers. It is to be hoped that Government support—without which there could be no national film production today—will be used to guide and encourage young technicians into this channel, and urge them to enrich the national, and so the international heritage.

## The short film in the service of education

The direction of an educational film raises special problems of expression and visual language. For the film worker it is not a question of *self* expression, but of expressing a concrete reality in the fullest and clearest possible terms.

These problems are now the subject of study and experiment in every country. Some are concerned with the adaptation of screen language to the needs of the teacher; others, conversely, with that of the receptive faculties of the spectator or child to visual speech.

Hitherto, moreover, educationists themselves have held different notions of the problem of education by the film. Probably many misunderstandings are still caused by the necessity of using all kinds of films for educational purposes, since there is still an almost complete lack of any specialized production. On the other hand, film workers and teachers are wrong when they blame each other. For if the film worker cannot suddenly become a teacher in order to make a film, no more can the teacher turn himself into a motion picture expert overnight.

It would seem that the latter problem has been solved in those countries where there is a specialized production of educational films. Only close collaboration between educationists and film makers can, in fact, produce the most effective pictures.

It cannot be stated too strongly that the production of educational films is not the exclusive concern either of film technicians or of educationists, as is often thought to be the case. Such films can only be produced satisfactorily through the close co-operation of both sides. The problems of visual expression and language cannot be solved without the contribution of the technicians. The technician must therefore know

and understand his public. This in itself raises several difficult questions, especially for the production of films for the so-called under-developed territories. Experience has shown that natives are often much better than outsiders at discovering what is wanted. This uncovers one aspect, still more or less unexplored, of the problem of professional training. Technicians have to be trained to enable them to make educational films comprehensible to the peoples in question, but in fact, it seems preferable to train natives themselves as film technicians. The only systematic effort made so far is that of the Colonial Film Unit, London, which has organized training courses, lasting six and 12 months respectively, for native technicians at Accra, on the Gold Coast, Africa, and more recently in Jamaica.<sup>1</sup>

This brings us back to our question of professional training. And it is no chance that in certain countries educational films have been left in the hands of a specialized section of the professional training institutes.

Let me give a few examples. In *Poland*, directors at the Cracow branch of the Film Institute work in close co-operation with the University in all matters relating to scenarios and the supervision of production. As a general rule the scenario is submitted for approval to an expert, who then supervises the production of the film.

In the *U.S.S.R.* the same system is in force on a very large scale.

In *Czechoslovakia* the work of educationists and producers is co-ordinated by a special section of the Teacher's Institute of Prague, which received material assistance from the Czechoslovak Film Institute. A permanent survey among pupils enables the Teachers' Institute to steer national production into the right channels.

In *Great Britain* the National Committee for Visual Aids in Education and the Educational Foundation for Visual Aids perform the same task for educational films. Mention should also be made of the Films Division of the British Central Office of Information, as well as of the National Film Board of Canada. In addition to educational films in the strict sense of the term, both these organizations produce, in close co-operation with educationists, informatory and instructional pictures for every class of audience.

In *France*, the Ministry of National Education (Musée pédagogique),<sup>2</sup> the Ligue Française de l'Enseignement (U.F.O.C.E.L.),<sup>3</sup> and the Centre Audio-Visuel de Saint-Cloud,<sup>4</sup> are engaged in supplying schools with educational films which comply with the requirements of teachers as well as with the technical requirements of film production, while the laboratory of Henri

1. See chapter IV, p. 88.

2. 29, rue d'Ulm, Paris-5<sup>e</sup>.

3. 3, rue Récamier, Paris-7<sup>e</sup>.

4. Ecole Normale de Saint-Cloud (Seine-et-Oise).

Wallon, professor at the Collège de France,<sup>1</sup> the Institut de Filmologie,<sup>2</sup> and the Centre Audio-Visuel de Saint-Cloud, already mentioned, concern themselves with theoretical studies and the problems of experimental pedagogics.

Mention may also be made of the University system in the *United States*, where students following the film training courses themselves make educational pictures for the use of the universities or of other educational bodies.

The many countries still unable to satisfy their own requirements are all anxious to establish national libraries of cultural films. This is part of a world problem that has often been raised at recent international meetings; viz.—how to obtain the free world circulation of educational and cultural films, which, apart from being a means of spreading knowledge and understanding among peoples, are the essential tools for training film technicians.

1. 41, rue Gay-Lussac, Paris-5<sup>e</sup>.

2. 101, boulevard Raspail, Paris-6<sup>e</sup>.





# Schools and institutes

This chapter provides practical illustrations as a complement to the general ideas set forth in Chapter II, "Present Position".

We have endeavoured to assemble as complete information as possible on the different schools and institutes which give training courses in the various film trades; location, entrance requirements, syllabuses, and curricula.

We have also tried to record any ancillary activities connected with the problem of professional training: extra-mural lectures, publications, libraries and documentation services.

The bodies with whom, despite every attempt, we have been unable to get in touch, are asked to excuse any errors or omissions in their case.

We shall welcome any comments and information which will enable us to rectify, complete, and bring up-to-date this study of professional training organizations, and we hope that this practical guide will be of some use both to those who are seeking a means of access to the profession and to those who first assumed the responsibility for creating one.

## France

INSTITUT DES HAUTES ETUDES CINEMATOGRAPHIQUES (IDHEC), 92 avenue des Champs-Élysées, Paris-VIII<sup>e</sup>, Élysées 22-86. President: Marcel l'Herbier; Deputy Director-General: Jean Lods; Secretary-General: Maurice Costaud.

STUDIOS AND WORKSHOPS, 11, avenue des Prés, Saint-Cloud (Seine), Molitor 58-70.

LIBRARY AND DOCUMENTATION CENTRE, Mlle Viala, 29 rue d'Ulm, Paris, V<sup>e</sup>, Odéon 82-83.

### TRADES TAUGHT

The Institut des Hautes Etudes Cinématographiques consists at present of six sections: Directors-producers (3 years study); Editors and continuity girls (2 years); Camera operators (1 year); Sound recordists (2 years); Art directors (2 years); Dress designers (2 years).

## ADMISSION

The IDHEC accepts two categories of students, French and foreign.

Fees. French students, Frs. 4,000 per school year; foreign students, Frs. 48,000 per school year.

Entrance to all sections, except for camera operators, is by competitive examination. The Institute accepts about 30 pupils annually.

## CONDITIONS FOR ENROLMENT

- (1) *Entrance Examination.* Fees are 1,500 frs. for all sections.<sup>1</sup>
- (2) *Directors-Producers.* Candidates must have completed their eighteenth year but not their twenty-fifth year, on the first of January of the year of enrolment.

Candidates must hold the complete baccalaureate (both parts).

Candidates who do not hold the baccalaureate must take a preliminary examination before they can enter for the competition. This examination takes place at the end of April each year; it consists of written papers only on general knowledge subjects similar to those in the curriculum of the full baccalaureate. The list of subjects is sent by post to the candidate's home. Candidates must supply a complete set of enrolment papers for the competitive entrance examination between 10 March and 1 April.

- (3) *Editors and continuity girls.* Candidates must fulfil the same conditions as those for the Directors-Producers Section.
- (4) *Camera operators.* Students in this section must have passed through the Ecole Technique de Photographie et de Cinématographie (85 rue de Vaugirard, Paris) and must have obtained the school's leaving certificate. They are accepted by the Institute, up to the number of vacancies available and in accordance with their rank on the passing-out list of the above-mentioned school, for a final course lasting one year.
- (5) *Sound recordists.* Candidates must have completed their twenty-first year but not their twenty-seventh year, on the first of January of the year of enrolment.

A diploma is not required, but candidates must sit a preliminary written and oral examination covering their technical knowledge; this examination takes place at the same time as the competitive entry examination. They must obtain an average mark of II in order to be classed in the competitive tests. Candidates who have passed

1. There is no competitive examination for camera operators. The latter do not accordingly pay any enrolment fee.

through one of the schools of advanced technical studies are excused this examination.

- (6) *Art directors.* Candidates must have completed their eighteenth year but not their twenty-seventh year, on the first of January of the year of enrolment.

No particular qualifications are required, but candidates are supposed to have a knowledge of elementary architecture; the standard of questions set corresponds to that required for entrance to the second class of the Ecole Nationale des Beaux-Arts.

Film workers who already have their professional card as designers or assistant art directors are admitted to this section without any competitive examination.

- (7) *Dress designers.* Candidates must have completed their sixteenth year but not their twenty-fifth year on the first of January of the year of enrolment.

#### ENROLMENT

Enrolment takes place (a) from 15 April to 15 May for the Director-Producer and Editor-Continuity Girl sections; (b) from 1 June to 1 August for the Camera Operator, Sound Recordist, Art Director and Dress Designer sections.

Papers cannot be received earlier than 15 April and 1 June respectively. They must be sent to the Directeur de l'IDHEC, 92 avenue des Champs-Élysées, Paris-8. The postmark is accepted as confirmation of the date of dispatch.

#### COMPETITIVE ENTRANCE EXAMINATION

##### (a) *Time and place*

The examination is held during the month of June for the Director-Producer and Editor-Continuity Girl sections, towards the end of September for the Sound Recordist section, towards the end of September for the Art Director and Dress Designer sections.

The tests consist of written papers and oral examinations. The written part is selective.

The written tests for the Director-Producer, Editor-Continuity Girl, and Sound Recordist sections are held in Paris and in Lyons, Marseilles, Bordeaux and Nancy, in the extent of a sufficient number of candidates presenting themselves in any of these cities.

For candidates in the Art-Director and Dress Designer sections

1. For details of the documents required, consult the brochure IDHEC, *Conditions d'admission, programmes et matières*, published annually by Editions Vulbert (Paris).



the written examinations are held in Paris. The oral takes place not more than one week later.

The oral tests for the Director-Producer, Editor-Continuity Girl, and Sound Recordist sections are held in Paris about one month after the written papers.

#### *(b) Advice to candidates*

Some candidates may be surprised, when perusing the syllabus for the competitive entry to IDHEC, at the educational qualifications required of them. This is because IDHEC is a school of advanced studies and specialized instruction.

Its function, accordingly, is not to impart general culture but to give instruction which can be put to practical use in the film industry. Instruction, therefore, consists of theoretical classes on general culture as applied to the cinema and courses in professional subjects and practical work.

#### *(c) Competitive entrance examination tests*

See table on following page.

#### 1949 COMPETITION PAPERS

By way of information, the papers set for the June 1949 session are given below.

##### *Director-Producer Section*

##### *French Literature*

The construction of "Tartuffe". Analyse its dramatic and psychological qualities, and discuss it in its relationship to film construction: (a) from the point of view of the special problems which would be raised by the adaptation of "Tartuffe" to the screen; (b) so as to bring out the essential similarities and differences between the construction of a stage play and that of a film.

##### *Imaginative Test: Dramatic Composition.*

Amateur film makers, in camp, are shooting an adventure film, the action of which starts in the ruins of an old castle.

The subject is a treasure hunt consisting of three episodes showing the use that each of the finders would make of his share of the treasure.

But, while shooting, they really do discover a hoard in the ruins. A fourth episode, a real life one, is therefore added to the other three.

Directors, Producers  
Editors, Continuity Girls

## Sound Recordists (1)

## Art Directors

## Dress Designers

	coef.		coef.		coef.
Criticism and analysis of a film after projection.	3	Electrical problems . . .	4	Decorative drawing in the style of Bessie . . .	3
Composition on a literary subject . . . . .	2	Criticism and analysis of a film after projection.	4	Set designing and original drawing test . . .	3
Original story . . . . .	1	Psychotechnical tests . .	1	History of Art . . . . .	2
Psychotechnical test . .	1	General knowledge paper	4	Finished design (selective for set-designers) . .	2
				General knowledge . . .	1
Film knowledge:		Musical tests . . . . .	3	Technical knowledge . .	3
criticism and analysis.	3	Film knowledge, criticism and analysis . . . . .	2	Appreciation of the sets of a film after projection . . . . .	2
Literature . . . . .	2	General knowledge . . .	1	Knowledge of art . . . .	2
History . . . . .	2	Psychotechnical tests . .	1	Film knowledge (criticism and analysis) . . . . .	1
History of Art . . . . .	2	Modern languages . . . .	1	General knowledge . . . .	2
Common sense . . . . .	1	(optional) (4).		History of art . . . . .	2
Psychotechnical tests . .	1			Film knowledge (criticism and analysis) . . . . .	1
Modern languages . . . .	1			Modern languages . . . .	1
(optional). (4)				(optional) (4).	

WRITTEN (2)

ORAL

1. Selective examination of technical knowledge.

2. The written papers are selective.

3. For this test, candidates must submit a large number of drawings (e.g., a hundred) made during their studies; these drawings must be designs for period or modern costumes. Candidates are requested to submit drawings which exhibit their personal capacities and taste.

Candidates are asked to bring these drawings, which should be signed, when they come for the first paper. Any drawing submitted which is not the candidate's own work entails immediate disqualification.

4. Optional test in not more than two of the following languages: (1) English, German, Italian, Spanish; (2) One language from the preceding group plus either any other European language or Arabic.

Write a short synopsis of the first three episodes (one page for each).

Develop the fourth episode in three or four pages. Compose 20 cues for the main scene.

### Sound Recordist Section

#### Electricity

- (1) Given two lines, parallel and filiform, the one loaded with a positive electrical charge equivalent to  $+Q$  per unit of length, the other loaded with a negative electrical charge equivalent to  $-Q$  per unit of length, calculate the potential thus created at a point  $M$  in space by these two lines.

The result shall be expressed in terms of length  $l$  and  $l'$  of the two parts of the line lying on either side of the plane passing through the point  $M$  and perpendicular to the two lines.

- (2) What is the result when  $l$  and  $l'$  are very great and can be considered as infinite, neglecting the extremities of the two lines?
- (3) Supposing the lines are formed by two parallel cylindrical conductors, with a radius  $r$  very small in relation to the distance  $d$  between them, find the capacity by unit of length of the condenser so formed.

Let it be supposed that  $r$  is sufficiently small in relation to  $d$  to permit the preceding calculation to be applied in this case. By applying to points  $A$  and  $B$  the formula

found, calculate  $V_A - V_B$  and the capacity  $\frac{Q}{V_A - V_B}$  per unit of length.

- (4) Calculate the resulting force of electrostatic attraction when the two conductors are brought first to a constant difference of potential equivalent to  $U$ , then to a difference of potential alternating by sine curve equivalent at its maximum to  $U$ .
- (5) How should  $r-d-U$  be expressed in order to make the calculation in Giorgi units?

#### General Culture

What, in your opinion, are the film and visual qualities of Voltaire's *Candide*? And which aspects of this novel do you feel could not be transferred to the screen?

#### Art Director Section

Composition: *Candide* (Voltaire), Chapter XVIII.

Interior of the Sage's house in the country of Eldorado.

Make a sketch of the interior, 40 by 30cm., excluding margins, accompanied by a plan on the scale of scale of 0.02: 1m.

### History of Art

Describe the environment of a bourgeois in the time of Louis XV.

### Architectural Test

Carriage entrance to the courtyard of a private house built, in the shape of a horseshoe, in the Regency period (1710-1723). The inner width of the gateway to be 2m58.

- (1) Make a plan, elevation and cross section on the axis of the masonry on a scale of 0.05: 1 metre, and indicate the shadows in the architecture.
- (2) Make an elevation of the woodwork on a scale of 0.05: 1 metre.
- (3) Make a horizontal cross section of the woodwork at one metre from the ground when the work is 1/6 completed.
- (4) Make a very large-scale perspective relief drawing of an ornamental feature on either the woodwork or the stone-work.

### General Culture.

Voltaire's "smile" is often mentioned. Can you define and analyse this smile on the basis of *Candide*? Can you relate it to a frame of mind generally characteristic of the eighteenth century?

### Dress Designer Section

#### Model for a Modern Dress

Design a ball dress and an evening cloak or coat for Micheline Presle.

#### Period Costume Models

" . . . . . One day, the winds fell, and the sails fell limply from the mast . . . Iseult alone remained on deck, with a little serving girl. Tristram came towards the queen and tried to quiet the beating of his heart. The sun was beating down and, being thirsty, they called for drink, and the child went in search of it until she found the flagon entrusted to Brangwen by Iseult's mother. 'I've found some wine', she cried. But it was not wine: it was passion, bitter joy and endless agony, and death. The child filled a goblet and gave it to her mistress. She drank in long draughts then handed it to Tristram, who emptied it.



"At that moment, Brangwen entered and saw them silently gazing at each other, as if distraught and bewitched. . . ." *The romance of Tristram and Iseult*. Ed. Piazza (English translation from the French of J. Bédier). Costumes for: Tristram, Iseult, Brangwen.

By way of example, we reproduce two questions from the "common sense" test.

On the left bank, not very far from one of the oldest churches in Paris and almost on the Seine, an enormous building is said to be nearing completion. The passers-by express annoyance or enthusiasm, as the case may be.

- (1) Where have you discovered this building?
- (2) For what is it to be used? Who are the architects?
- (3) Have they made provision for a 16mm cinema theatre?
- (4) The plan.

Every day, a big departmental store in Paris is the meeting ground of hundreds of people of all ages, and the sales-girls patiently attempt to satisfy their several tastes and needs.

Select and go round such a store.

Imagine the production of a 20-minute 16mm film depicting a typical day at the store.

Adduce evidence of the understanding and good-will shown by management and staff.

## THE IDHEC CURRICULUM

### *First Year*

#### Classes Common to All Sections

##### *General Subjects*

Film text-books and theory (1 h. 15 mins.,<sup>1</sup> 30 classes); Instructor, Denis Marion, Man of letters, Film critic. Examination and discussion of the principal works on the aesthetics, criticism and theory of the 7th Art.

History of Art (1 h. 15 mins., 30 classes); Instructor, Madeleine Rousseau, Associate of the National Museums. Visual arts and the film. Evolution of form, from prehistoric to modern times.

History of Social Life (1 h. 15 mins., 15 classes); Instructor, André Aymard, Lecturer at the Faculté des Lettres, University of Paris. History and the cinema. General problems. Social, economic and ideological evolution. Critical examination of historical films.

History of the Cinema (2 hrs. 30 mins., 30 classes); Instructor,

1. Hours per week.

Georges Sadoul, Film critic and historian. History of film art from 1895 to the present time.

History of Music (1 h. 15 mins., 30 classes); Instructor, Yves Baudrier, Composer, film musician. Introduction to music. Origins, media, styles, schools.

History of the Theatre and Production (1 h. 15 mins., 24 classes); Instructor, Léon Chanceler, Founder-Director of the Centre dramatique, Secretary of the Société d'Histoire du Théâtre. Historical introduction to the art of the stage. From the Greeks to the present time.

Literature (1 h. 15 mins., 30 classes); Instructor, Etienne Fuze-lier, Agrégé de l'Université. Literature and the cinema, literary and motion picture styles. Study of texts and their visual value. Prototype films in different styles.

### *Technical Classes*

Associate producers' course (1 h.15 mins., 28 classes); Instructors, Léopold Schlossberg, Producer; Pierre Chéret, Director of the Chéret organization (Film accountancy). Duties of and special knowledge required for this post.

Film technology (2 hrs., 30 classes); Instructor, Jean Vivie, Ingénieur des Mines, Secretary-General of the Commission Supérieure Technique. Technical aspects of the camera and sound recording equipment. Projection, laboratory, film stock, technical processes.

### *Special Classes for the Directors, Producers, Editors and Continuity Sections*

#### *Technical Classes*

Film analysis (2 hrs. 30 mins., 28 classes); Instructor, Georges Damas, Film director and critic. Films viewed and analysed. Film language. Cinematographic expression, trends and styles of directors. The rules. Evaluation sheets.

Editing (1 h. 15 mins., 6 classes); Instructor, Léonide Elkind, Supervising editor. The principles and problems of editing.

#### *Practical Work*

The shooting script (2 hrs. 30 mins., 28 classes); Instructor, Jean Laviron, Assistant Director. The principles of the shooting script. Exercises in drafting and practical application of shooting scripts.

Breaking down the script (2 hrs. 30 mins., 20 classes); Instructor, Robert Chartier, Assistant Director. The functions of assistant directors. Preparation of the film, break-down. Work-on the floor. Practical exercises.

Continuity (2 hrs. 30 mins., 8 classes); Instructor, Colette Crochot, Continuity girl. Duties of the continuity girl. Practical exercises.

Editing (6 hrs., 28 classes); Instructor, Léonide Elkind. Editing practice.

Cine-photography (1 h. 30 mins., 12 classes); Instructor, Joseph Mundviller, Director of Photography. The working and handling of the camera. Practical exercises in the studio and on location.

### Special Classes for Sound Recordists

General acoustics (2 hours, 10 classes); Instructor, Raymond Co-molet, Professeur agrégé of the University of Paris.

Physiological and architectural acoustics (2 hrs., 15 classes); Instructor, Marcel Brillouin, Ingénieur. Study of the ear. Acoustics of hall and buildings; sound-proofing.

Study of photographic emulsions (2 hours, 24 classes); In-structor, Marcel Abribat, Director of Research, Kodak-Pathé. Chemical study of the emulsion. Forming the image.

Equipment (2 hours, 5 classes); Instruction by sound engineers.

Music, practice in sound recording (6 hours, 28 classes); In-structor, Robert Lopez, Composer, Professor of music.

Film analysis (2 hrs. 30 mins., 28 classes); Instructor, Georges Damas.

### Special Classes for Art Directors

Art direction (6 hours, 30 classes); Instructor, Hugues Laurent, Supervising Art Director. Course of art direction; Technique of art direction; Architecture; Perspective; Drawing; Dress-  
ing the set.

Workshops (all available time, 6 to 8 hours daily); Instructor, Hugues Laurent.

### Special Classes for Dress Designers

Anatomy (2 hrs. 30 mins., 28 classes); Instructor, Gaston Vénit-  
tien, Professeur de dessin de la ville de Paris, Painter.

Drawing (4 hours, 30 classes); Instructor, Gaston Vénitien.

Modern Dress (1 h. 15 mins., 30 classes); Instructor, Jacques  
Manuel, Dress designer, Film Director.

History of Dress (2 hrs. 30 mins., 30 classes); Instructor, Michèle  
Beaulieu, Professeur de dessin de la ville de Paris, Associate  
of the National Museums.

Workshops (all available time, 6 to 8 hours daily).

## Second Year

### Classes Common to All Sections

#### General Subjects

History of Art (1 h. 15 mins., 30 classes); Instructor, Madeleine

Rousseau. Problems of contemporary art. Visits to museums, galleries, studios, etc.

History of the Cinema (2 hrs. 30 mins., 24 classes); Instructor, Jean Mitry, Film Director, Film historian and critic. The aesthetic history of the cinema. Conditions and aspects of reality and realism in films.

### *Technical Classes*

Film technology (1 h. 15 mins., 15 classes); Instructor, Jean Vivié. Continuation of first year course.

Special Classes for the Directors, Producers, Editors,  
Continuity Sections

### *General Subjects*

Literature (1 h. 15 mins., 12 classes); Instructor, Henri Agel, Agrégé de l'Université. Specific characteristics of the cinema. Comparison with literature and the drama.

### *Technical Classes*

Art direction (2 hours, 15 classes); Instructors, Hugues Laurent, Mac Douy, Léon Barsacq, René Renoux, Lucien Aguettand, Supervising Art Directors. Terminology and technology of art direction in film.

Music (1 h. 15 mins., 24 classes); Instructor, Yves Baudrier. Expression through sound and visual images. Practical works: sound, recording, mixing.

The Producer (1 h. 15 mins., 15 classes); Instructors, Pierre Chéret; Léopold Schlossberg. Film administration, accountancy, legislation and law. Continuation of first year course.

### *Practical Work*

(The whole day for teams in rotation, 20 sessions a year.)

Film making in the studio; Instructors, André Vetusto, Stelio Lorenzi, Assistant Directors. Practical exercises in the studio and on location. Making practice films.

Cine-photography; Instructor, Joseph Mundviller. Practical work in the studio and outside. Making practice films.

Editing; Instructor, Léonide Elkind. Continuation of first year course. Editing practice films.

Sound; Instructor, Emile Renard, Sound recordist.

Continuity; Instructor, Colette Crochot.

### *Special Classes for Sound Recordists*

Acoustics and microphone (4 hours, 28 classes); Instructor, José Bernardt, Sound engineer at the French Radio. Study of the microphone: principles, construction; frequency characteristics, sound recording, acoustics; use of the different



- microphones for different purposes: speech, music, noises, for exteriors and interiors.
- Low frequency (2 hours, 10 classes); Instructor, Yves Angel, Technical director of the television service. Low frequency; valves, transformers, circuits, amplifiers.
- Filters and correction of frequency characteristics (2 hours, 10 classes); Instructor, Charles Touzeau, Engineer at the French Radio. Filters and LF correction devices. Reduction lines.
- Loudspeakers (2 hours, 10 classes); Instructor, Stéphane Lacharnay.
- Electrical measurements (3 hours, 24 classes); Instructor, Gaston Guyot, Engineer at the French Radio. Electrical measurements and low frequency. Disc recording.
- Sensitometry. Modulation and "noiseless" (2 hours, 24 classes); Instructor, Anton Lovitchi, Kodak-Pathé engineer.
- Amplifiers and sound heads (2 hours, 24 classes); Instructor, Philippe Carré, Sound supervisor. Diagrams of connexions of amplifiers, sound recorders and sound heads.
- Editing (3 hours, 30 classes); Instructor, Léonide Elkind.
- Construction and adjustment of equipment (9 hours, 20 classes); Instructor, Emile Renard. Construction and adjustment of recording and reproducing equipment.
- Sound Recording (9 hours, 28 classes); Instructor, Robert Lopez. Practice of sound recording in the studio. Study of music.
- History of music (1 h. 15 mins., 24 classes); Instructor, Yves Baudrier.
- Production (1 h. 15 mins., 28 classes); Instructors, Leopold Schlossberg, Pierre Chéret.

#### Special Classes for Art Directors

- Art direction (6 hours, 30 classes); Instructor, Hugues Laurent. Terminology and technology of art direction in films.
- Literature (1 h. 15 mins., 12 classes); Instructor, Henri Agel.
- Photography (1 h. 15 mins., 12 classes); Instructor, Joseph Mundviller.
- Music (1 h. 15 mins. 10 classes); Instructor, Yves Baudrier.
- Analysing films (2 h. 30 mins., 28 classes); Instructor, Georges Damas.
- Workshops (all available time, 6 to 8 hours daily); Instructor, Hugues Laurent.

#### Special Classes for the Costume Designing Section

- Anatomy (2 h. 30 mins., 28 classes); Instructor, Gaston Vénitien.
- Drawing (4 hours, 30 classes); Instructor, Gaston Vénitien.
- Modern dress (1 h. 15 mins., 30 classes); Instructor, Jacques Manuel.

History of Costume (2 h. 30 mins., 30 classes); Instructor, Michèle Beaulieu.  
Literature (1 h. 15 mins., 12 classes); Instructor, Henri Agel.  
History of the Theatre (1 h. 15 mins., 24 classes); Instructor, Léon Chancerel.  
Photography; Instructor, Joseph Mundviller.  
Workshop (all available time six to eight hours daily).

### *Third Year*

Classes for Directors, Producers, Sound Recordists

Refresher course in production. Experimental studies and work. Lectures. Instruction of first year students.

### TECHNICAL EQUIPMENT

The Institute has fully equipped premises where 35mm and 16mm films can be produced: a set with full electrical equipment, 35mm and 16mm cameras, a scoring and mixing studio, a photographic laboratory, several 35mm and 16mm cutting rooms, two projection theatres, a maintenance workshop and a property shop.

### LIBRARY—DOCUMENTATION CENTRE

The library is situated in the buildings of the Musée Pédagogique de Paris, 29 rue d'Ulm.

It is open to the public every day, except Saturday, Sundays and holidays, between 2 p.m. and 6 p.m. It is closed during the period of the school holidays, from June to November.

There is a card index of nearly 22,500 cards with an alphabetical catalogue by authors' names and an analytical catalogue by subjects.

No books may be taken away from the premises.

The IDHEC documentation service is at present engaged in the building up of a collection of film evaluation sheets, which will form a complete record of every film made (type, date and place of production, technical and artistic notes, etc.). Several hundred sheets have already been completed.

Several theses are listed in the catalogue.

### ANCILLARY ACTIVITIES

#### (1) *Evening classes*

IDHEC arranges evening classes enabling film workers whose only training has been practical experience in the studio to obtain a position in the technical unit.

In these classes the instruction is given by film technicians and IDHEC instructors. Sections: photography; art direction; sound; editing.

The classes are held two evenings a week from November to June inclusive. Duration of studies: two or three years according to the section.

## (2) Lectures

Study meetings are arranged several times each term at IDHEC for teachers, students, artists, etc.

Classes, lectures and courses are arranged by IDHEC for various groups, such as youth movements, secondary school teachers and pupils, and industrial organizations.

In association with the University of Paris, IDHEC has, since 1946, arranged, under the auspices of the Rector of the University, a cycle of lectures at the Lycée Montaigne. Some of these are designed for the professorial staff, others for students. These lectures, illustrated by motion pictures, provide a thorough introduction to film technique and expression. The results obtained have shown the value and need of such work for encouraging film culture.

## (3) Publications

IDHEC has published: Nos. 1 and 2 of the *Cahiers "Cinéma"*, containing IDHEC's courses and lectures. The object of this publication is to disseminate among a wider public, IDHEC courses and lectures which deal with other than purely technical subjects and are suitable for imparting information concerning the cinema to persons of culture.

The *Bulletin de l'IDHEC*—monthly—10 numbers already issued. The Bulletin attempts under its various headings to cover all branches of the cinema in which problems arise affecting beginners and students: technical history of film production, cinematographic art, social, moral and cultural questions. The documentation columns list evaluation sheets, bibliographical studies, etc.

*Analyses of Films*—Set of 12 evaluation sheets. In three years the instructors and pupils of the Institute have developed a formula of film analysis which is finding imitators all over the world. These evaluation sheets are designed for a countless number of uses. Their object is to assist technicians, amateurs, teachers, the leading spirits in film clubs, university folk, students, in short, all "cultural groups" with their infinite variety of needs, capacities and methods. They are intended to afford a real X-ray photograph of motion pictures, as full, clear and scientific as possible.

## PREPARATORY COURSE FOR ENTRANCE TO IDHEC AT THE LYCEE VOLTAIRE (ACADEMIE DE PARIS)

In 1948 a special preparatory class for entrance to IDHEC was started at the Académie de Paris, modelled on the preparatory classes for the various officially recognized institutions for advanced studies. This class is held at the Lycée Voltaire, 101 avenue de la République, Paris. Instruction is given by certificated secondary school teachers. Pupils are prepared for the "Direction-Production" and "Editing-Continuity" sections of the competitive entrance examination.

The class is under the direction of Mr. Henri Agel, agrégé de l'Université, who himself gives preparatory courses for the tests in literature, original imaginative work and film criticism.

The other subjects are: history; English; history of art.

In view of the large number of candidates an entrance examination has been introduced, for which both parts of the baccalaureate are required. During the first year, (1948-1949), 26 pupils attended the classes, 17 entered for the competitive examination, and seven were finally accepted.

The class continued under the same conditions in 1949-50.

**ECOLE TECHNIQUE DE PHOTOGRAPHIE ET DE CINEMATOGRAPHIE (ETPC), 85 rue de Vaugirard, Paris-6, Littré 92-92.**  
Director: Mr. Maugé.

### TRADES TAUGHT

The school comprises three distinct sections.

- (1) The Photographic Section gives training in the following trades: photographer, portraitist, industrial photographer, publicity photographer, designer, reporter, chief of photographic laboratory, specialist in all types of photographic retouching. Pupils awarded the diploma are admitted to the scientific laboratories.

*Period of studies:* two years.

- (2) The Film Section gives training in the following trades: director, cameraman for studio, documentary, topical and news-reel pictures; laboratory technician, colour film expert, printing technician, editor. Pupils may also enter allied branches of the film industry.

*Period of studies:* two years, at the end of which pupils having satisfied the examiners receive the official diploma. A third year's finishing class is limited to pupils who have gained the diploma; it is optional for those who can show that they have been engaged for a film production or laboratory.

- (3) The Electro-technical Film Section gives training for the



various technical jobs connected with the exhibition of films: technical agent, sound equipment research and construction expert, film reproduction engineer, sound track technician, television and telefilm technician.

*Period of studies: two years.*

## ENTRANCE REQUIREMENTS

Entrants must be not less than 17 years old on 31 December of the current year.

Candidates are selected according to their paper qualifications.

- (1) Photographic Section: admission is limited to boys and girls who have reached an educational standard attested by one of the following diplomas: the Brevet élémentaire, with an efficiency certificate showing that the candidate has completed the normal course in draughtsmanship; the Brevet professionnel industriel, with a certificate or distinction in draughtsmanship; a certificate showing that the candidate has passed through the next to top form of his lycée or college, with distinction in draughtsmanship.
- (2) Film Section: one of the following diplomas or certificates is required for admission to these courses: the diplôme d'Ecole Nationale (Industrial or Special Technical Section); the technician's diploma of a State-recognized school of electricity (regular or special section). The technical or mathematical baccalaureate, or the baccalaureate in science (both parts). The baccalaureate in letters, together with a certificate testifying that the candidate has followed the course of elementary mathematics.
- (3) Electro-technical Film Section: candidates must possess one of the following diplomas: the technician's diploma of a State-recognized school of electricity (higher or special section). The baccalaureate in mathematics, science or technics with the addition of one year of special mathematics or higher mathematics.

Musical knowledge is also taken into account.

Admission is only final after an examination which takes place at the end of the first term showing that the pupil's work and abilities are such as to enable him to benefit by the School's courses.

Foreign student are accepted as supernumeraries. They are subject to the same regulations as French pupils.

Their admission is subject to the approval of the Ministry of Foreign Affairs.

Foreign candidates must therefore request the French diplomatic representative in their part of the world to forward to the Director of the School, through the Ministry of Foreign Affairs, the authority necessary for them to study at the ETPC

in Paris. They must furnish for each section, diplomas equivalent to those required of French pupils. A translation of these diplomas must be produced and certified correct by affidavit of a translator accredited by the French diplomatic representative.

Requests for admission are only valid when made on a special form which is handed or sent to the applicant against payment of the cost (60frs). Requests for admission must reach the School management between 15 January and 15 June at the latest.

Admission is granted or refused after consideration of the request. The result is notified to the candidate towards the end of July.

#### FEES AND CONDITIONS

Instruction is free.

The amount of the contribution to the expenses of photographic, cinematographic, chemical and other supplies is determined each year by the School's Governing Body and the Board of Management of Technical Training, in accordance with Article 4, paragraphs 6 and 7, of the Regulations.

The school year begins on 1 October and ends on 14 July. It is divided into three terms and has the normal school holidays.

#### SYLLABUS

The syllabus is revised each year in consideration of new discoveries and inventions in all spheres of photography, cinematography, electro-acoustics, television, etc.

##### (1) *Photographic Section*

Technical classes: the technique of photography, the optics of photography, photographic chemistry, study of emulsions, sensitometry.

Art classes: draughtmanship and composition, lettering, art and publicity, perspective drawing. History of art, study of aesthetics, criticism of proofs.

Practical classes: portrait photography, industrial photography; photo-reporting technique, copying; printing; enlarging; retouching negatives, retouching positives and enlargements, industrial retouching; toning and special processes; colour photography, mounting photographs.

This syllabus is spread over the two years.

First year: the technical classes are given *pari passu* with introductory practical exercises in professional photography.

The purpose of the art classes is to give training in the artistic side of photography and in photographic composition.

Practical exercises train students in the handling of studio and various other professional apparatus. Gradual training is given in art printing, industrial printing and retouching (working up negatives, blocking out the background, photo-montage, etc.) which is required more especially in industrial photography.

Second year: continuation of the first year classes, study of the special techniques of professional photography.

The practical exercises have a wide range and cover all operations which the pupil will have to carry out in professional work of every kind.

## **(2) Film Section**

First year:

General classes: physics applied to the cinema, physiological kinematics and optics; chemistry applied to film work; optical system for symmetrical sound recording; supplementary course in elementary mathematics.

Technical classes: general film techniques; photochemistry of emulsions, sensitometry; daylight and artificial lighting in their application to studio and outdoor photography.

Art classes: grammar of the cinematograph, history of art and costume; projection and discussion of films.

Practical classes: the use of artificial lighting, study of framing; still photography, printing and enlarging for presentation and study; cine-photography, developing and printing; chemical operations and sensitometry; projection; geometrical and perspective drawing (apparatus and accessories).

Second year:

Technical classes: colour motion pictures; special effects and processes; electro-acoustics; sound reproduction.

Art classes: film projection, aesthetics and editing; presentation and criticism of films (composition and direction); adapting for the screen; drawing and study of styles.

Practical classes: making a film for the purpose of passing the examination (scenario, shooting script, art direction, photography, processing, editing); sound recording; sound reproduction; titling and cartoons; sensitometry operations.

## **(3) Electro-Technical Film Section**

First year:

General classes: physics applied to the cinema, acoustics, kinematics, heat, photometry; optical system for symmetrical sound recording; camera and projector lenses.

Technical classes: industrial electricity, technology and study on the practice floor of apparatus and accessories; electro-

mechanics applied to the cinema, general study of projecting apparatus and accessories; general film technicalities, photography, laboratory, projection, luminants, sensitometry, electronics; industrial drawing, mechanics and electro-mechanics, wiring diagrams, acoustic architecture of halls.

Practical classes: practical electricity, in the laboratory and on the practice stage; emergency repairs to cinema amplifiers and accessory apparatus; sensitometry operations; sound reproduction.

#### Second year:

Technical classes: theoretical and applied electro-acoustics, apparatus, equipment, acoustics of halls; sensitometry; applied to the image and sound track; film technicalities; continuation of first year class and sound recording; colour films; industrial electricity; sound equipment; electronics and their applications; television and telefilm technicalities.

Practical classes: wiring and assembling amplifiers; electric and electro-acoustic meters in the projection room and theatre; drawing; design for equipping a projection room; practical training and refresher courses in projection rooms and factories.

#### DIPLOMAS

Pupils who satisfy the examiners at the end of their studies and obtain pass-marks in all the end of term examinations, in accordance with the regulations laid down by the Board of Management of Technical Training, receive an official diploma from the Ministry of Education. A special diploma is given for each section.

A special mention is awarded to students who have been admitted to and completed the third year in the Film Section.

ECOLE UNIVERSELLE PAR CORRESPONDANCE, 59 boulevard Exelmans, Paris-16, Jasmin 08-70. 12 place Jules Ferry, Lyon, Lalande 62-65. Founder-Director: Mr. Ozil.

The Ecole Universelle, founded in 1907, gives instruction by correspondance in all branches of learning. It is a private school and is placed under the patronage of several Ministries and Under-Secretaries of State.

Among the many careers for which instruction is given are the various branches of cinematography: Pamphlet No. 53.673.

The pupil himself arranges the period of his instruction.



**ECOLE TECHNIQUE DE CINEMA PAR CORRESPONDANCE,**  
2 boulevard Victor-Hugo, Nice. Director: Mr. Yvan Noé.

This school offers vocational guidance rather than a course of professional training.

The school has a syllabus of 24 courses, spread over one year, designed to enable the pupil to study and understand the various film trades and to choose the most suitable.

Pupils may enrol at any time of the year.

## **India**

### **SAINT XAVIER COLLEGE, Bombay**

Saint Xavier College has a special technical department for radio and films.

About 200 students attend the Radio-Film Technical Department each year.

#### **TRADES TAUGHT**

Camera operators; sound engineers; projectionists.

The period of study covers two years.

#### **ENTRANCE REQUIREMENTS**

The college is open to all Indians and the nationals of neighbouring countries, without distinction of class, race or sex.

Applications for admission must be accompanied by four full-face photographs and must be received by 1 June.

Candidates for the camera operators' section must possess the Indian School Certificate (with physics and chemistry) or have followed the courses for the photographic and projection section.

Candidates for the Sound Engineers' section must possess the ISC (physics and mathematics) or have followed the courses for the Radio and Projection section.

Registration fee: 33 rupees.

Cost of studies: Matriculation fees, six to eight rupees per term. Class fees, 180 rupees the first term; 270 rupees the other three terms.

There are two terms per year: from 20 June to 10 October, and from 10 November to 10 April.

## SYLLABUS

### *Camera Operators' Section*

Sensitometry; processing the film: developing, fixing, washing; camera operating: the camera, lenses, filters, emulsions, special effects, lighting; film art: scenario, editing, sound track, adaptation, the problem of creation, aesthetics of the picture.

### *Sound Engineers' Section*

Physics, acoustics, microphone, loud-speaker; sound reproduction; general electricity; sound recording; film stock and sensitometry; editing the sound track and synchronization; sound effects and dubbing; recording room (practice recording, study of equipment, etc.).

A passing out diploma is awarded by the Board of Technical and Industrial Training of the Province of Bombay.

The college issues several technical pamphlets and publications on professional training.

## SHIRI JAYACHAMARAJENDRA OCCUPATIONAL INSTITUTE, Bangalore

The Institute is under the authority of the Government of Mysore.

### TRADES TAUGHT

Camera operators; sound engineers.

Fifteen pupils a year are admitted to each section.

The period of studies are two years to obtain a certificate and three years to obtain a diploma.

## CENTRAL POLYTECHNIC, Madras

The school is subsidized by the Government of the Union of India.

### TRADES PREPARED

Camera operators; sound engineers; projectionists.

The period of studies covers three years.

## SYLLABUS

First year: mathematics, drawing, mechanics, electricity,

general physics, projection, photography (technique and chemistry), electro-acoustics, optics.

Second year: camera operating, sound recording and reproduction (generators, motors, synchronization).

Third year: camera operators and sound engineers specialize in their respective branches.

## Italy

CENTRO SPERIMENTALE DI CINEMATOGRAFIA, Via Tuscolana, Km 9, Rome. Director-General: Luigi Chiarini.

### TRADES TAUGHT

The Experimental Centre consists of six sections: (1) acting; (2) optics, cine-photography; (3) sound; (4) art directing; (5) producing; (6) directing.

### ENTRANCE REQUIREMENTS

Candidates must have had a secondary education; foreign students are accepted in limited numbers; candidates must undergo an oral examination, which is decisive for their admission and choice of speciality.

About 30 students are accepted each year.

### SYLLABUS

The period of studies covers two years. The school year is from 15 January to 15 June.

The first year consists solely of instruction in general subjects and theoretical training, and the second, of advanced training both theoretical and practical.

#### *Classes common to all sections*

Course in general subjects: History of the Cinema; History of Art; History of Literature.

#### *Classes special to each section*

(1) *Acting*. Elocution, diction, deportment, carriage, physical training; miming and expression; film elocution. Theoretical classes: means of expression in the cinema; outline of the theory of speech (Text book: *The Actor in the Film*, by Pudovkin).

A joint class with the Sound section: Experimental phonetics.

(2) *Optics: Film photography*. Theory; Practical work; technique of set designing, make-up.

(3) *Sound*. Theory; practical work; set acoustics; experimental phonetics (jointly with the Acting section).

(4) *Art directing*. The motion picture set; materials and models; costumes, furnishings; make-up (jointly with the Film photography section).

(5) *Producing*. Theory and practice of the administrative side of production; accountancy and shorthand.

(6) *Directing*. Treatment of the subject; scenario and shooting script; editing; functions of the Assistant.

The Experimental Centre has a well equipped studio with two stages. Not only is it used for students' practical work and tests, but is also hired out for professional productions in which the students work as apprentices. Important films have been shot in this studio since the war.

The Centre publishes a monthly review entitled: *Bianco e Nero*.

## Poland

WISZA SZKOLA FILMOWA (WSF) (Higher National School of Cinematography), Targova 61, Lodz. Director-General: Mr. Toeplitz.

The School is under the control of the Ministry of Culture and the Fine Arts with which it corresponds through the Film Polski.

It was opened on 1 October 1947.

Its aims are: (a) the training of all categories of technicians; (b) motion picture research; (c) the production of educational films, and (d) the development of an appreciation of the cinema among the public by arranging lectures, organizing societies, etc.

### ENTRANCE REQUIREMENTS

The regulations issued by the Ministry of Culture and the Fine Arts for advanced schools of art will apply to enrolment at the Higher National School of Cinematography. A decree of the Minister will lay down the dates for receiving application for admission, the conditions of admission, and the date of the entrance examinations.

### STUDY FEES AND CONDITIONS

Instruction is free.

Students receive gratis any school equipment they may require. They may take the three meals a day, prepared in the School's canteen, for an inclusive charge of 190 zlotys a day.



They may be boarders or bursars. The value of the bursarships is fixed each year by the Ministry of Culture and the Fine Arts.

### TRADES TAUGHT

Instruction is at present given for the trades of director, cameraman, projectionist.

In 1950-51 or 1951-52 (when the school moves to Warsaw), it will also train scenario writers and film critics.

Later still, it is hoped to start a section on film composition and a screen acting course in the school's practice studio. This course would be limited to pupils from the advanced schools of art and the drama.

### ENTRANCE EXAMINATION

There are two parts:-

- (1) A test of the candidate's knowledge of contemporary Poland (oral).
- (2) A film test:
  - (a) A written analysis of a film exhibited to the candidates (replies to a questionnaire).
  - (b) An oral examination for testing the candidate's artistic sensibility, his capacity for the art of the film and his knowledge of the arts and the cinema.

The candidate must know at least two of the following works, on which the examining board may question him: *Ashes and Diamonds*, by Jerzy Andrzejewski; *No. 16 Produces*, by Wilczek; *Of the Old and the New*, by Lucjan Rudnicki; *The Doll*, by Boleslaw Prus; *Far from Moscow*, by Azajew; *The Young Guard*, by Fadix; *The Mother*, by Gorki; *César Birotteau*, by de Balzac; *David Copperfield*, by Dickens; *Dead Souls*, by Gogol.

### ORGANIZATION OF STUDIES

The period of studies covers four years of instruction followed by two years probationary work in the studio.

Classes during the first two years are the same for all sections.

The first year is probationary. It forms a trial period during which the pupil's capabilities are put to the test. At the end of the first year the student takes an examination, the results of which decide whether he shall be discharged or continue at the school.

During the second year, the studies are partially specialized. The syllabus for cameramen takes in a larger number of technical subjects, that for directors, of general subjects.

At the end of these two years of joint study, a diploma is awarded, the examination for which determines the selection of the student's speciality.

During the third and fourth years the sections work separately. The final examination qualifies the students for posts of assistant director or assistant cameraman.

Following this final examination, students spend two years in the Film Polski studios, where they work on films, under the School's supervision and direction, in order to obtain the diploma which gives them the right of admission to the profession.

## CURRICULUM

Instruction is of an intermediate type between education in the arts and the training given in a polytechnic.

During the first and second years of joint study pupils have no direct contact with practical film work; their practical training consists in learning motion picture technicalities and composition as applied to film requirements.

The second year is mainly devoted to the documentary film.

## Syllabus

- (1) Ideological and political training; Marxist theory and problems of contemporary Poland.
- (2) Cultural and artistic training; history of art, the rudiments of music, historical and literary subjects, drawing and composition, and at least two foreign languages (Russian, English, Czech, French).
- (3) Film techniques; introduction to film direction, the art of scenario writing, exercises in editing, film analysis, history of the cinema and photography.
- (4) Scientific and technical; optics, photographic chemistry, technology, musical acoustics, electro-acoustics, electro-technics.

Theoretical instruction is completed by practical exercises.

Following the examination at the end of the second year, special courses for training auxiliary and technical staff (e.g. courses in editing) will be arranged for students not fitted for individual work. After a short course of training, these students will be sent to work on productions.

During the third and fourth years, the emphasis is laid on practical film work in the studio, on location and in the laboratory.

During the holidays, all students are required to spend a certain amount of time on the production of films.

# Spain

INSTITUTO DE INVESTIGACIONES Y EXPERIENCIAS, CINEMATOGRAFICAS (IEEC), Ministerio de Educacion Nacional, Madrid.

The Institute affords theoretical and practical instruction for the award of the Film Art and Sciences Diploma. It pursues two other aims, the first of a practical and experimental nature, being to make scientific, cultural and educational films, and the other, which is more theoretical, to conduct research of all kinds into the many aspects of cinematography.

The Institute also hopes to set up a specialized library (a number of evaluation sheets on film classics have already been issued). It is also proposing to publish monographs for the guidance and advanced training of technicians in the Spanish film industry.

## ENTRANCE REQUIREMENTS

Candidates must have completed their seventeenth year. They must comply with the conditions of enrolment and opt for a definite branch of specialization.

A single annual competitive entrance examination is held during the first 20 days of October.

The examining board consists of three instructors and is presided over by the Director.

## REGISTRATION FEES

Entrance examination: 100 pesetas. Fees payable annually: matriculation fees, 50 pesetas; charges, 150 pesetas. Third and fourth years: 150 pesetas to cover cost of practical work and material used.

Some pupils may, in certain cases, receive tuition gratis, or be granted loans or allowances.

## TRADES TAUGHT

The Institute has seven technical sections: production; direction; optics and the camera; art direction; sensitometry; electro-acoustics; film acting.

## SYLLABUS

The period of study is of three years.

Some courses are common to all sections, viz. motion picture science, history of art, literature and phonetics, history and film documentation.

### *Production*

First year: motion picture technique; production; history of the cinema, literature and art.

Second year: economics of the cinema; science of cinematography; history of the cinema, literature and art.

Third year: general practical work.

### *Direction*

First year: film technology; directing; history of the cinema, literature and art.

Second year: directing; science of cinematography; history of the cinema, literature and art.

Third year: practical work.

### *Optics and camera*

First year: motion picture technique; optics; sensitometry; history of the cinema, literature and art.

Second year: film photography; scientific films; colour; history of the cinema, literature and art.

Third year: practical work.

### *Art direction*

First year: motion picture technique; art direction; history of the cinema, literature and art.

Second year: art direction; history of the cinema and art.

Third year: practical work.

### *Sensitometry*

First year: motion picture technique; sensitometry; history of the cinema, literature and art.

Second year: laboratory technique; colour; history of the cinema.

Third year: practical work.

### *Electro-acoustics*

First year: motion picture technique; electro-acoustics; sensitometry; history of the cinema, literature and art.

Second year: electro-acoustics; colour; history of the cinema.

Third year: practical work.

### *Film acting*

First year: motion picture technique; diction; phonetics (in the literature course); stage practice; history of the cinema, literature and art.



Second year: practical work.

Third year: practical work.

#### LEAVING DIPLOMAS

Throughout his studies a school record is kept for every pupil.

The pupil is required to attend all classes and lectures, and to take part in all organized visits to studios, in short, in all parts of the training course.

If he absents himself, or fails to obtain satisfactory results in the practical exercises, he may be put back a year.

At the end of each term the instructors submit a report on each pupil to the Director. At the end of the year, a board of three instructors appointed by the Director puts all pupils through an examination, the results of which are approved by the full Board of Instructors. Pupils who fail in this examination may take it again in September.

The marks run from 0 to 10. Pupils with an average of less than five have to be rejected.

The *Patronato* may always attend these examinations.

The diploma is only awarded at the end of the three full years of study, during which the pupil must have given satisfaction. He sits an examination in Madrid, before the Board of Professors.

The pupil obtains the "diploma of Film Art and Science".

#### COURSES AND INSTRUCTORS

The teaching staff is divided into: instructors and assistant instructors.

In certain cases, and for certain subjects, outsiders of recognized standing in the worlds of science, engineering or art, may be called in.

The main functions of an instructor are: (1) to draw up a syllabus, which he submits to the Board of Instructors; (2) to co-ordinate all the theoretical and practical work of his branch.

He is responsible to the Director for the efficiency of his teaching staff and the results achieved by his pupils. He may carry on outside film activities but may not give private tuition outside the Institute.

*History of the Cinema.* Instructor: Carlos Fernandez Cuenca.

First year: The silent film.

Introductory: The film and visual culture. 1. Precedents in art for the reproduction of movement. 2. From the *camera obscura* to photography. 3. Chronophotography and animated pictures. 4. Edison and Lumière. 5. The work of Georges Méliès. 6. Profitable rivalry between Charles Pathé and Léon Gaumont. 7. The patents war in the United States. 8. Italian

and British films. 9. Birth of the Spanish film. 10. Foundation of Hollywood. 11. Comic films. 12. First attempts at artistic films. 13. Italian Romanticism and Germano-Scandinavian Realism. 14. D.W. Griffith. 15. Other American filmmakers. 16. Films during the Great War. 17. Charlie Chaplin. 18. Post-war French films. 19. German films. 20. Great Era of German films. 21. Apogee of Scandinavian films. 22. Soviet films. 23. Great era of American films. 24. The foreigners in Hollywood. 25. Spanish films. 26. Avant-Garde films.

#### Second year: Sound films.

1. Forerunners of the sound film. 2. Appearance of the sound track. 3. Problem of the sound film. 4. The sound film as an art. 5. Trends in the use of sound. 6. Beginnings of Spanish sound films. 7. Renaissance of the English cinema. 8. Resurrection of the Italian cinema. 9. The National-Socialist cinema. 10. French realism. 11. Colour films. 12. Walt Disney. 13. Stimulation of the Spanish cinema. 14. Founder of the contemporary National Cinema. 15. The American cinema comes of age. 16. The new American comic picture. 17. The Soviet cinema. 18. The cinema during the second world war. 19. Minor European schools. 20. Portugal. 21. Argentina. 22. Mexico. 23. Oriental films.

*Literary guidance.* Instructor: Joaquin de Entrambasaguas.  
Introduction.

Spanish language: phonetics, morphology, semantics, syntax, style, the Spanish dialects.

General literature. Controlled studies in: *The Thousand and one Nights*, *The Divine Comedy* (Dante), *La Celestina* (De Roja), *Don Quixote* (Cervantes), *Faust* (Goethe). Comparative studies: Film and Novel; Film and Short Story; Film and Theatre.

*History of art.* Instructor: José Camon Azmar.

*Science of Cinematography.* Instructor: Rev. Fr. Mauricio de Begona (Capuchin-Franciscan).

Aesthetics of the cinematograph; terminology; the human and social function of the cinema; psychology; sociology and politics in the cinema, etc.

*Production:* Luis Marquina Pichot and A. Vizoso Mozo (31 lessons).

First part: The Film, basis of the Film Industry; production; exhibition.

Second part: The economic structure of the film industry.

*Sensitometry and Laboratory.* Instructor: José Luis Fernandez Encinas (Industrial engineer).

*Sound. Instructor:* Javier Escudero Montoya (Industrial engineer).

*Art Direction. Instructor:* J. Moreno Barbera.

First part: Perspective.

Second part: Design and the film.

Third part: The history of architectural styles and the film.

*Colour films. Instructor:* José Luis Fernandez Encinas (Industrial engineer).

History, the measuring of colour, different processes.

*Acting. Instructor:* Fernando Fernandez de Cordoba.

*Cine-Photography. Instructor:* Victoriano Lopez Garcia (Industrial engineer).

## United States of America

In the United States, instruction in the technical and other branches of the film industry is essentially a university matter. The reader will find below: (a) detailed notes on the Universities and Institutes which give a big place to professional training; and (b) a list of the principal universities which possess a film department, together with a few notes on the courses.

**UNIVERSITY OF SOUTHERN CALIFORNIA**, Los Angeles, California. Director: W.T. Blume.

The University of Southern California includes a film section. The department has been in existence for several years and many celebrities from the film industry have shown keen interest in it. The industry itself, however, has evinced no particular interest.

The University accepts students from all countries.

Classes are limited to undergraduates and graduates.

Number of students in 1948-1949: 120 undergraduates; 50 graduates.

A degree of Bachelor of Arts (Films) is granted. Candidates may major in this subject.

### SYLLABUS

#### *Elementary classes*

Fundamentals of photography, Mr. Norwood; Film technology, Mr. Norwood; Film Art (visual grammar and language), Mr. Blume; Portrait photographs, Mr. Garisson.

### *Advanced Classes*

Screen literature, Mr. Bettinson; Colour photography, Mr. Baskerville; Cine-photography (one hour theory, three hours practical work), Mr. Norwood; Editing, Mr. Albert; Sound, Mr. Fanner, Make-up; Animation, Mr. Novres; Art direction, Mr. Kuter; Distribution and exhibiting, Mr. Notarius.

### *Final Classes*

Outside relations (censorship, press, etc.); The documentary film, Mr. Gielgud; Film expression, Mr. Vorkapisch; Screen literature (literary and technical principles of the shooting script), Mr. Beranger; Film music; Cine-photography, Mr. Norwood; Editing, Mr. Albert; Sound, Mr. Lee; Technical films (Education, drama and religion), Mr. Blume; Special effects (transparency, models), Mr. Cooper; Laboratory work, Mr. Sollow; Art direction, Mr. Kuter; The film and Society, Mr. Elkin; Production and administration, Mr. Friedman; Directing (writing for the screen), Mr. Hoffman and Mr. Marton.

### TECHNICAL EQUIPMENT

The 16mm and 35mm equipment is excellent. Students have many facilities for editing and for recording sound. There is a good studio and a fully equipped laboratory for developing and printing films.

The department has the reputation of setting a very high standard, particularly in the writing of scenarios for fictional films. It is the best way into the profession for the young technician who is talented in this direction.

The fact that the general trend of the studies is towards the making of topical and instructional films also facilitates students' entry into the profession.

UNIVERSITY OF CALIFORNIA (UCLA), West Los Angeles, California. Director: Kenneth MacGowan.

There are no relations either direct or indirect between the UCLA Theatre Arts Department and the Hollywood studios.

The director, Mr. K. MacGowan, was formerly leader of a New York theatrical company. He was also a film director in Hollywood.

The Film Department is provisionally housed in a building constructed in the university grounds during the war.

The University is open to students of all countries.<sup>1</sup>

1. Twelve countries are at present represented, including Egypt, India and China.



## ENTRANCE REQUIREMENTS

For undergraduates: normal A.B. degree; for graduates: A.B. to M.A.; M.A. to Ph.D. There are few other types of student.

Number of students in 1949-50: 66 undergraduates, 20 unclassified, 25 graduates.

Graduate students may act as instructors or assistant instructors for the undergraduate classes.

## SYLLABUS

The film classes are in charge of Mr. Norman Dyhrenfurth, (Swiss documentary film director).

The basic classes are the same for radio, film and theatre students: Film photography and sound, fundamentals of photography, editing, film acting, scenario, fundamentals of directing, the technique of documentary and instructional films, nature and history of the documentary film, fundamentals of animation, animated diagrams for documentary and instructional films, visual analysis, dress and set design, general survey of the film industry, film technique, make-up, practical work, theory of the instructional film.

The equipment is good, especially the 16mm equipment. The University has a small studio, several cutting rooms, a cinema theatre and sound recording equipment (though without a mixing panel).

Since the UCLA classes lay stress on the making and employment of instructional and topical films, most students entering the profession find their way into these special branches, which, however, are practically non-existent in Hollywood.

Instructors and graduate students occasionally make pictures for different departments of the University, or even for outside bodies. In this case the costs (except the technician's wages) are covered by the body ordering the film.

NEW YORK UNIVERSITY, New York, (N. Y.); Department of Film, Radio and Television. Director: Charles Siepmann.

The University lays most stress on documentary and instructional films.

## SYLLABUS

Cine-photography: general, the camera, framing, lighting. Editing: theory and practice; sound and silent film. Scenario. Directing. Aesthetic history of the cinema. Film criticism.

**COLLEGE OF THE CITY OF NEW YORK, New York, (N. Y.).**  
Director: Hans Richter.

The college is mainly concerned with film technique in its application to experiments in art.

#### **SYLLABUS**

Film music and recording; distribution and publicity; scenario; direction; the documentary film as an instrument of education; fundaments of directing; history of the cinema; cine-photography; editing.

#### **OTHER UNIVERSITIES POSSESSING A FILM DEPARTMENT**

Oregon State College. Cinematography: making cultural films for instructional purposes. The use and construction of audio-visual aids.

Baylor University. Film drama; film production and practical work.

Boston University (Mass). Audio-visual media, scenario, film history, film production, film research, the visual presentation of ideas, the principle of films and audio-visual aids in work and Society.

The Ohio State University, Columbus (Ohio). Photography applied to the cinema, recording on 16mm film.

Standford University. Film technique, the history and aesthetic development of the cinema, stage and screen.

University of Minnesota (Minneapolis). Photography applied to the cinema, drama and film.

University of Denver (Colorado). Film technique, directing, the artistic film, the instructional film.

University of South Carolina. Production and photography applied to the cinema.

University of Connecticut, University of Iowa, University of Kansas, University of Toledo (Ohio), Purdue University, Fordham University, Miami University. Film art, film criticism.

Western Reserve University. Film production and scenario.

West Virginia University, Columbia University. Scenario and production, scientific films, instructional films.

#### **OTIS ART INSTITUTE**

Television and film art direction.

## NEW SCHOOL FOR SOCIAL RESEARCH

Film production, acting, scenario, directing, animated diagrams, film technique, audio-visual media, the basic principles of communicating art to the public.

DRAMATIC WORKSHOP (247 West—48 Street, New York).

This workshop, a part of the New School for Social Research until June 1949, is now independent.

It has a film section where both technicians and actors are trained. The film actors share in the school's theatrical work.

CALIFORNIA SCHOOL OF ART (1089 South Hoover Street, Los Angeles, California). Director: Leslie Thomas (well known Hollywood art director).

The school includes in its curriculum a film production course which is specially adapted for the training of art directors and decorators.

NEW INSTITUTE FOR FILM AND TELEVISION (29 Flatbusch Avenue, Brooklyn 17, N.Y.). President: Donald Winclair; Director: Marguerite Temple.

The Institute is licenced by the University of the State of New York. It is technically equipped to afford practical professional training in cine-photography and sound recording.

There are both day and evening classes. The curriculum is the same for both. The day courses, however, are spread over 22 weeks, the hours of work being from 10.30 a.m. to 5 p.m.

### REGISTRATION FEES

The fee for the full course (510 hours) is \$1,275.

Veterans following the day courses may receive a full maintenance scholarship.

A leaving "diploma" and a "certificate of merit" are given at the end of the studies.

### SYLLABUS

#### *Section A. 1st term*

- (1) Camera and lighting: 48 class hours, \$85. Instructors: Gerald Hirschfeld and John Fitzstephens. Lens, emulsions,

exposing the film, filters, special effects. Practical: shooting a scene. (Material required by the pupil: operator's handbook;<sup>1</sup> 200ft. of film stock.<sup>2</sup>)

- (2) Editing: 48 class hours, \$100. Instructors: Dona Burger and John Fitzstephens. Physical characteristics of 16mm and 35mm film. Principles of editing: splices and patches. Practical: splicing, repairs, cutting a silent film.
- (3) Sound: 48 class hours, \$100. Instructors: Edward Dreyer and John Fitzstephens. Basic course of instruction on sound as applied to the cinema (microphone, amplification, recording, etc.). Recording and mixing (practice). Practical: recording a talk on film.
- (4) Scenario writer: 24 class hours, \$50. Instructors: David A. Englander and Jacques Bart. Adaptation, scenario, student's work commented.
- (5) Cinematographic language: 24 class hours, \$50. Instructors: Jean H. Lenauer and Jacques Bart. History and development of film technique. Projection and discussion of films.

### *Section B. 2nd term*

- (1) Photography: 48 class hours, \$120. Instructors: George Jacobson and Jacques Bart. Making a complete silent film from a professional shooting script.
- (2) Editing: 48 class hours, \$120. Instructors: Margaret Franck and Jacques Bart. Editing a complete film including sound track.
- (3) Sound: 48 class hours, \$120. Instructors: Edward Dreyer and John Fitzstephens. Film drive motors, tension regulators, laboratory work, amplifying and reducing, ultra-violet filters, compensating for film loss, reducing background noise, etc. Practical: voice, music, speech and song recording.
- (4) Cinematographic language: 24 class hours, \$70. Instructors: J.H. Lenauer and Jacques Bart. Direction: working with the scenario writer, the editor, the producer, the unit, the actors, etc. Detailed analysis of films, scenarios and shooting scripts. Discussion on technical developments.

### *Section C. 3rd term*

Practical Work: 150 class hours, \$450. Instructors: Gerald Hirschfeld and Edward Dreyer, Davis Lyons and John Fitzstephens. Production of a complete sound film.

1. *Cinematographer's Handbook*, by J.J. Rose. Price: \$5.

2. For exteriors. Price: \$13.46.



# U.S.S.R.

## NATIONAL FILM INSTITUTE OF THE SOVIET UNION

### PURPOSE

To train the professional film workers required for the constant development of the Soviet cinema.

### TRADES TAUGHT

The Institute is divided into seven branches, the chief of which are direction, acting, scenario, cine-photography.

Instructors: L. Koulechov, Pudovkin, Ptouchko, Raizman, Eisenstein,<sup>1</sup> Youtkevitch, Kozintzev, Babotchkin, Tamara Makarova, Pyjova and Vanin.

The period of studies covers four years.

### CURRICULUM

- (1) Broad literary education, for actors and directors jointly. (This method enables the students to obtain an idea of the functions of the different film trades from the outset).

Analysis of classical literary works. Comparison between Art and Life.

- (2) From the beginning of the second year, the scenario writers join in the studies by supplying short original scenarios.
- (3) Students are given extensive training in outdoor sports and games.
- (4) They also study the entire social science syllabus which forms part of the normal higher education curriculum.

### DIPLOMA

Towards the end of the study period, the work becomes more and more complex.

A diploma is awarded after the student has made a long film based on a subject of topical interest.

"This programme has but one aim: to educate the film director and actor in such a way that they will not confine themselves to seeking inspiration in the age-old traditions of art, but will derive their themes from life itself and their own experience." (Serge Guerassimov.)

*Author's note.* I regret that I have not been able to expand the section on this Institute, the programme and methods of which

1. The disappearance of Eisenstein in 1948 was one of the heaviest losses sustained by the art of the film.

unquestionably afford one of the finest examples of well-planned professional training. Special attention is also paid to the pupils' social and physical needs (housing and pay).

Unfortunately, despite all my efforts I was unable to get in touch with the Institute in time.

**INSTITUTE OF SCIENTIFIC RESEARCH IN CINEMATOGRAPHY AND PHOTOGRAPHY (NIKFI)**, Jitnaia 27, Moscow.  
 Director: P.V. Kozlov. Deputy Director: E.M. Goldovsky.

This Institute is controlled by the Ministry of Films.

Founded in 1929, it was amalgamated in 1943 with the Institute for Scientific Research on Cinematographic Construction to form the NIKFI.

The Institute prepares candidates for degrees.

It has several research laboratories, and studios for experimental productions where well-known specialists work: professors E.V. Tchibissof, P.G. Tager, P.V. Kozlov, E.M. Goldovsky (Soviet inventor of the stereoscopic cinema without spectacles), S.P. Ivanoff, etc.

*Publications:* Work of NIKFI in six volumes. Contributions to many scientific reviews.

## Accra and the West Indies

### FILM TRAINING SCHOOLS OF THE COLONIAL FILM UNIT

The Colonial Film Unit is administered under the control of the Colonial Office and the Unit's activities are financed by the Government of the United Kingdom through a grant of funds under the Colonial Development and Welfare Act. Broadly speaking the aims and objects of the CFU are to develop the production and use of films in the Colonies with special emphasis on the production of films for fundamental education. It is with these objects in view that the training of local Africans or Colonials has developed.

The first course of instruction was started at Accra in the Gold Coast in 1948, and was attended by six Africans, three from Nigeria and three from the Gold Coast. The object of the school was to train Africans with a view to their eventual taking over the work of film production from the European technicians whom it was proposed to employ in the film units which the Governments of Nigeria and the Gold Coast were about to establish.

Training was carried out with 16mm. equipment. The course lasted six months and the syllabus was divided into two main

parts; (1) cine-photography and direction on the technical side, and (2) investigation, treatment and scripting on the creative side. Apart from the technique of film making an attempt was also made to teach the students to think analytically in the way that film directors and script writers must, and to divert their thinking towards the betterment of their fellow Africans. The aim of the syllabus was to bring the students at the end of six months' training to a stage which would make it possible for them to film local events in newsreel fashion and also to attempt simple films of an educational nature. At the end of the course the students were sent off for a fortnight in two groups of three, each group to make a film without the assistance or presence of the instructors, who merely chose the subjects. The films which resulted were better even than the instructors expected. Whether the standard would be maintained after the elementary training was over depended on the students themselves. Some of them have certainly kept up the standard and have developed their talents further.

All these students had received a general education up to Secondary School standard, although not all had taken school-leaving certificates.

Two of the instructors who were responsible for the training at the Accra Film School are now busy in Jamaica training eight students from four territories in the Caribbean area, Jamaica, Barbados, Trinidad, and British Guiana. The instructors are: Mr. R.W. Harris, A.R.P.S. (technical theory, practical still and cine work, direction in film making), and Mr. G. Evans (Hons.) History, Lond. (investigation and treatment to shooting script, theory and practice, direction in film making).

The students were all selected by various Government Departments and a good education by local standards was therefore ensured. This training course began on 6 March 1950, and is to last for 12 months. No production activities have yet resulted, but at the time of writing the trainees are working on the script of a film dealing with fruit farming in Jamaica.

With regard to the cost of the training courses, the Accra course was run in conjunction with a normal film production unit and it is therefore not possible to quote a fair figure of its cost. A total sum of £6,662 has been included in the current estimates of the CFU for the running costs of the West Indies Training School. This provides for the salaries and allowances of all the personnel—two European instructors and two West Indies drivers—the purchase of film stock, the upkeep of two vehicles, freight charges and the passages to and from the United Kingdom of the instructors and their families. The cost of capital equipment such as cameras, vehicles, etc. is also met by the Colonial Film Unit, which is able to provide much of it from stocks. The salaries and allowances of the students themselves, and the cost of their passages, where necessary, to and

from Jamaica are met by the parent Governments. Premises for the Training School have been lent by the University College of the West Indies and are situated near Kingston, Jamaica.

The following is the syllabus of the West Indies Training School:

## WEST INDIES FILM TRAINING SCHOOL SYLLABUS

### *Opening Introduction. The History and Function of the Cinema*

#### *Part. One. Still photography*

- (1) The History of Photography.
- (2) The Nature of Light and the Spectrum: The spectrum; the nature of colour.
- (3) The Chemistry of Photography. Emulsions, bases, active, and retarding solutions.
- (4) Optics. Photographic Lenses: The components of a lens, astigmatism, coma, refraction, covering power, focal length, circles of confusion, apertures, and definition.
- (5) Shutters: Types of shutters, focal plane, between lens compur, capping, how these are best fitted to different subjects, and their uses.
- (6) Emulsions. Speed and colour sensitivity: Present day emulsions, speed affecting grain, grain size, definition, emulsion characteristics, quality and tonal depth, the effects of varied development, why standard development is recommended, graduations of tonal range, developing technique, fog level, the reaction of sensitizing to coloured subjects, the reason for "ortho" and "panchromatic" sensitizing. Care in handling photographic sensitized stock, Gel'coating, finger marks, dust and dirt, static.
- (7) Light filters: How the filter works, the use of the filter in conjunction with type of subject, colour and sensitivity of film stock.
- (8) Care and storage of film stock: The effects of temperature and humidity on different types of emulsions. Defects associated with abnormal conditions, before and after exposure. The effects on the base in the case of acetate. Shrinkage, pitch, brittleness, cockling, etc.
- (9) How photographs are made: The latent undeveloped image. Developing the exposed silver to form a metallic image.
- (10) How to use the Still Camera: Shutters. Apertures: how exposure is balanced by the speeds of shutters in relation to the effective aperture. The value of aperture stops in relation to each other. Depth of focus with small apertures and definition. How the type of photograph or subject governs the shutter speed and aperture. Hyper-



focal distance, depth of field. Subjects and how best to photograph them. Moving objects; stopping motion; still life; making the subject live; focussing; the point of interest; the camera's limitations; converging and diverging lines; care of the camera.

- (11) Introduction of the Cine Camera: Method of exposure compared to the still camera; its limitations and its expression of movement.
- (12) Pictorialism and Composition of the Picture: The angle of light in relation to the subject; flat lighting and model lighting for depth; the angle of view; the best position; the use of filters in relation to: (a) sensitivity of the film used; (b) the subject (colour); (c) the results required; effect balancing the subject; leading up to the subject.
- (13) Exposure Meters: Type of meters; how exposure is determined; speed calculations in relation to emulsion speed; the right and wrong way to use a meter; how an exposure meter works; its limitations; its use coupled with experience; different ways of using a meter.
- (14) Processing: the negative. Developing solutions and the action of different types of developer on the same film; the characteristic curve and how it is altered to suit requirements by different processing solutions; developing times; temperature and agitation; developing marks and how best to overcome them; chemical fog; precipitation of chemicals in the solutions; reticulation; the use of a water bath for obtaining utmost detail in shadow; the effect of air on the solutions; oxidization; stain.
- (15) Enlarging: The Positive Print. Grades of paper and surfaces; how prints can be varied to suit the negative by altering exposure in relation to development; development and the colour of the image; shading portions of the negative to balance exposure for shadow detail; the density and quality required for: (a) normal print making; (b) for re-copying; (c) for reproduction for magazine; effects made possible by treatment during exposing; crisp definition; soft focus; superimposure; shading for effect such as blacking out objects other than those required.
- (16) Fixation and washing: The action of the "hypo" and the "hardener"; the importance of controlled fixing times—this as applied to washing the separate stages.
- (17) How to use artificial light: Half watt lamps; photoflood; flood and concentrated light; modelling; destroying shadows by using one lamp continually moving over the subject during a long exposure; synchronous and open flash.

## Part Two. Motion picture practice

There are two sections: Section "A". Technical Theory and Practice; Section "B". Creative Art. Film Making Theory.

### Introduction

- (1) Theory of Motion Picture Practice: Persistence of vision; 24 still pictures per second; rapid projection; precision slitting and perforating; method of taking and projection to form the illusion.
- (2) Films for Showing after Introduction: Early documentary: *Drifters, Night Mail, Moana, Children of the City.*
- (3) "A". The Mechanics of Cameras and Projectors: Clock-work mechanism as a drive; Electrical mechanism as a drive; the feed and hold back sprockets; the intermittent movement; mask apertures and their varied sizes from camera, printer and projector; the shutter or cover movement and flicker blade. Gate tension; build up of emulsion dust; unsteadiness, ghosting; static; abrasions; emulsions or base scratches and the causes.
- (4) "A". Types of Motion Picture Film: Camera; negative; fine grain slow speed; fast speed with slightly coarser grain; pan; reversal emulsion original positive; fine grain. Master positive stock; fine grain dupe negative stock; standard and fine grain positive prints; reversal duping from the original master.
- (5) "A". Types of Motion Picture Lenses: Standard; wide angle; telephoto; the uses of different types of lenses; care in their use because of distortion; care of the lenses.
- (6) "A". Negative and Positive Development: Negative; exposure to balance standard time development, developing to a fixed Gamma, sensitometric control covering strength of solutions, temperature, replenisher, etc. Print; *idem*.
- (7) "A". Reversal Processing: Original; exposure to balance standard time of development, first development, bleach, wash, second exposure, second development, fixing, washing, drying. Dupes, printing on reversal stock, etc.
- (8) "A". Processing to Show Prints: The stages throughout for 35mm and 16mm.
- (9) "A". Care in Handling Film Stock and Equipment: The right and wrong way to handle film stock. The right and wrong way to clean, oil, use and store equipment.
- (10) "A". The Cine Camera: (a) How to use: camera movements, panning and tilting; image sizes with different lenses; following a moving object; direction of travel; camera levels, focus; focus pulling; exposures; depth of focus.
- (11) "A". The Cine Camera: (b) Angles of view: the angles permissible; effect; lighting; observing, cheat shots, etc.

- (12) "A". Pictorialism and Composition: The effects of lighting; three dimensional effects; lines that lead the eye to the subject; using angles of view; putting extra subject matter into the picture for balance; arranging the subject; backgrounds; association of facts; framing the subject; etc.
- (13) "A". The Cine Camera: (c) Extreme long shot to big close-up; head on; tail way shots; the master shot.
- (14) "A". Filming Exercises: Practical work on subjects.
- (15) "B". The Communication of Ideas: General; methods of communication and variations.
- (16) "B". The Association of Ideas: The relationship of one item to another; where something is shown and it associates itself to a definite subject.
- (17) "B". Instruction and Persuasion: The method of presentation; the right line to take; interest, etc.
- (18) "B". The Grammar of the Film: Types of shot; angles of view; movements; sequence; continuity; cuts and optical devices; story structure; time lapses; editing and montage; economy, rhythm; flow, etc.
- (19) "B". Continuity: Continuity between shots; the overlap; smooth forward flow; continuity of subject; effects; reaction; lighting; time, etc.
- (20) "B". The Work of the Camera Man: Technicalities; his responsibilities and his help to the director; his close co-operation with the director.
- (21) "B". The Work of the Director: His close co-operation with the cameraman, and the editor, and the scriptwriter; his responsibility to see that his team gets all information; to create with the scriptwriter; authority for altering the script; characterization.
- (22) "B". The Production Teams Conference: Discussion; use of models; plans; all items associated with production ironed out before shooting; cost, prop. actors and equipment; day-to-day shooting programme; a workable script, etc.
- (23) "B". The Film Script: Investigation; rough story; treatment writing; treatment breakdown; sequence writing; shooting script; layout of script. Identification of shots; cut away and out in shots; purpose; content; time lapse; unfolding the story; punctuation; bridge shots; movement; screen time; balance, etc.
- (24) "A". Film Splicing and the Use of the Viewer: Care in handling the originals; clean, well-made splices; effects of a badly made splice; winding the splice in wet; finger marks; white flashes; too much cement and the dissolving effect; types of splices; frame and rough cutting on the viewer, assembly, etc.
- (25) "A". Titling (Cine and Film Strip): Main titles silent and sound; sub titles; the technique of writing between shots; what is necessary and what is not.

- (26) "B". Sound and the Film (Cine and Film Strip): Music and commentary; how the commentary should be written; the facts; the voice; the commentary in relation to the visual; timing; presentation.
- (27) "A". Sound Systems. Recording and Reproductions: Methods of recording; types of tracks; frequency ranges; tape; disc; film; reproducers; film and tracking needle; sound optics; amplifiers; photo-cells; exciter lamps; volume versus light for build-up to sound level.
- (28) "A". The Work of the Editor: Editing a Cutting Dupe. Following the script—and the story; rough assembly; effect; where to cut-in; the use of the cut-away shots; smooth forward flow; time lapses; bridge shots; build up; punctuation; balance; screen time; methods of marking; fades, mixes, etc.
- (29) "A". Matching the Original: Cutting the original, and methods of matching.
- (30) "A". Filming on Location: Talk of the requirements which are allied to film making away from the base.
- (31) "A" and "B". Film Strip Making: Preparing the material: (a) the investigation; (b) the story treatment and the detailed script; (c) unfolding the story, single pictures, the purpose and scene content; (d) methods of telling the story in pictures, leading up to, and making sure of, the right picture, analysis of the subject; (e) exposure and quality of the reproductions, the finished enlargement; (f) the commentary to accompany the visuals, the methods to suit town and bush locations; (g) the well made film strip compared with a badly made strip.
- (32) "A". The Dangers of Nitrocellulose: The fire hazard; precautions; regulations governing its use.

### *Discussions*

Discussion periods to be inserted at stages throughout the course: Britain in world affairs in the nineteenth century and today; Britain and her Empire; Britain and America: 1776-1950; Britain in the Far East: 1850-1950; the changing conception of Empire; films and their audiences; the art of the silent film; the problems of an art that is also an industry; the influence of documentary on the feature film; talks by outside speakers on how the film can help education.

### *Film exercises*

- (1) The photographer and his model. Show details of exposing a photograph and posing the model.
- (2) Dictating to a secretary. Show in a few simple shots by "cross cutting" the expression of the dictator, and the taking down.



- (3) Pruning trees. Draw a comparison of the right and wrong way to prune.
- (4) How to apply a bandage. The folding, starting and finishing of applying a bandage to the elbow.
- (5) Methods of transplanting. Preparation of the ground and the soil around the plant.
- (6) Changing the wheel of a car. Show the procedure using the driver and his passenger helping.
- (7) Loading a Cine camera. Show the correct method of loading with loop formation.
- (8) A visit to the botanical gardens.
- (9) Artificial respiration.
- (10) Wise judgment for two.

### SUGGESTED PRELIMINARY TEST PAPER

The idea behind setting a preliminary test paper would be to obtain information as to the progress development stage of students already practicing photography.

*Question 1.* If you were asked to take a photograph of a 12-inch cube, showing two sides and the top, with the image enlarged to 15×12 inches print size, using a half plate view camera with an 8-inch lens, and focal apertures of f5.6 down to f16, how would you best obtain the required result? Describe how you would overcome the obvious difficulties.

*Answer.* The image would be photographed at a distance from the camera which would allow for: (a) absence of distortion of the image owing to camera angle; (b) sufficient depth of focus to allow cover of the cubes area at f16, the lowest aperture; (c) the image to be large enough on the negative (taking 1 and 2 into consideration) to give the best quality (limitations of enlargement) to the finished print.

*Question 2.* You have a negative to print which is over exposed. You want to obtain the best quality print possible, but you have only "Medium" grade bromide paper. What would you do to get the best result?

*Note.* There are two methods of treatment, describe one, or, if possible, both.

*Answer.* (a) Reduce the negative to a density which would print normally on Medium paper; (b) Use the negative as it is: over-expose the print and shorten the developing time. This would have the effect of softening the overall quality between maximum density and white, due to the lack of total absorption of the developing solution into the emulsion.

*Question 3.* If you have a negative of a building with the upright distorted due to camera tilt without correction, can you rectify this error in reproduction, wholly or only partly? If you can, describe how you would go about it.

*Answer.* (a) Where the lines of a building converge quickly showing obvious distortion an enlargement can be made (providing the lines are not acute) by tilting the masking board to distort the lines in the opposite direction. This corrects to a degree but may not completely correct if the lines are badly distorted. Also the enlarger will require a lens which will "stop down" to allow depth of focus due to tilting the masking board. (b) Some enlargers allow for tilt on the negative carrier.



# Film trades

As far as we are aware, no description has yet been published of duties performed by the team of technicians constituting the production unit of a film. If the organization of professional training is to be put on a rational basis, however, the duties pertaining to technical posts must be defined, the special qualifications and abilities required for such posts must be known, and the seemingly most effective method of training for each of them tried out.

We have accordingly drawn up a comparative table of the French, Spanish, Italian, American and English teams, followed by "job descriptions" for the various film trades, based on the composition of the French unit. A few notes on the Polish team follow, and job descriptions for the Spanish unit.

The differences between these various units are very few: an occasional variation in title for what is actually the same post, or slightly different duties pertaining to similarly styled posts.

We have quoted, whenever possible, the official or agreed<sup>1</sup> definition of posts. In all cases where professional training is, or should be, given, we have added a description of the relevant duties and a note on the qualifications and abilities required.

We have also mentioned the qualifications for recruitment to each post defined by trade organizations in France,<sup>2</sup> and the minimum salaries guaranteed by the regulations in force.<sup>3</sup>

The reader will realize from the foregoing the desirability of establishing an international equivalence of posts and the duties pertaining to them, and of the qualifications and diplomas required for recruitment to such posts. If such uniformity could be brought about, it would be of great assistance to exchanges of technicians and international co-operation in the production of films.

1. Collective agreement signed on 8 June 1950 between the Film Producers' Association and the Association of Film Technicians, now awaiting confirmation by the Ministry of Labour.

2. *Le Technicien du Film*, no. 4, pp. 11-12.

3. France: 8 May 1950. Agreement between the Film Producers' Association and the Association of Film Technicians. England: 4 August 1947. Agreement between the British Film Producers' Association and the Association of Cine-Technicians.



# Production team in France, Spain, Italy, United States and United Kingdom

(Table based on the French production team)

Where corresponding posts exist in the different countries under consideration, this is shown by the numbering. Posts are open to men and women; the titles of some posts are, however, retained in the feminine in deference to normal usage.

	FRANCE	SPAIN	ITALY	UNITED STATES	UNITED KINGDOM
A. PRODUCTION	1. Directeur de production. 2. Administrateur de production. 3. Secrétaire de production 4. Scénariste. 5. Adaptateur. 6. Dialoguiste. 6 a. Décorateur. 7. Musicien.	1. Director general de produccion. 2. Jefe de produccion. 2 a. Jefe de escenario o de estudio. 3. Secretario de produccion o ayudante de produccion. 3 a. Regidor o segundo ayudante de produccion. 4. Argumentalista o autor. 5. Adaptator. 6. Dialoguista. 6 b. Guionista.	1. Direttore di produzione. 2. Administratore. 3. Segretaria di produzione. 4. Soggettista. 4 a. Sceneggiatore. 6. Dialoghista.	1. Company production manager. 2. Assistant production manager or unit production man. 3. Production secretary. 4. Scenario writer. 5. Adapter. 6 a. Continuity man.	1. Associate producer. 2. Unit production manager. 3. Production secretary
B. SCENARIO					



8. Superviseur.	8. Supervisor.	9. Director.	9. Film director.
9. Réalisateur.	9. Director o realiza- dor.		
10. Conseiller technique.	10. Asesor tecnico.		
11. Premier assistant- réalisateur.	11. Primer ayudante de direccion.	11. Assistant director.	11. First assistant direc- tor.
12. Deuxième assistant- réalisateur.	12. Segundo ayudante de direccion, o auxiliar de direccion.	12. Second unit man.	12. Second assistant di- rector.
13. Script-girl.	13. Secretario (o secre- taria) de rodaje.	13. Script-girl or conti- nuity clerk.	13. Continuity.
		13 a. Continuity girl.	13 a. Assistant conti- nuity.

## C. DIRECTOR

14. Directeur de la pho- tographie ou chef- opérateur.	14. Primer operador (to- mavistas).	14. Director of photo- graphy or chief cameraman.	14. Lighting cameraman.
15. Opérateur adjoint ou cameraman.	15. Segundo operador (tomavistas).	15. Cameraman.	14 a. Exterior camera- man.
16. Premier assistant- opérateur adjoint ou pointeur.	16. Ayudante de opera- dor (o de camara).	16. First assistant ca- meraman.	15. Camera operator.
17. Deuxième assistant- opérateur adjoint.	17. Asistente operatore.	17. Second assistant ca- meraman.	16. Follow focus came- raman.
18. Photographe.	18. Fotografo (foto-fija).	18. Still man.	
19. Technicien effets spéciaux.			18. Unit and portrait still cameraman.
			19. Process and special effects cameraman.
			19 a. Process and spe- cial effects camera operator.
			19 b. Process and spe- cial effects follow focus.

## D. PHOTOGRAPHY



FRANCE SPAIN ITALY UNITED STATES UNITED KINGDOM

E. SOUND RECORDING

20. Chef opérateur du son.	20. Jefe de sonido.	20. Fonico.	20. Chief recordist sound director.	20. Supervisor.
21. Chef assistant du son ou recorder.	21. Operador de sonido.	21. Recordman.		20 a. Sound recordist (mixer). 20 b. Music sound recorder.
22. Assistant du son ou perchman.	22. Ayudante de sonido.	22. Giraffa.	22. Perchist (boom man or boom operator).	21. Sound camera operator. 21 a. First assistant dubbing mixer. 21 b. Second assistant dubbing mixer.

F. TECHNICAL DEPARTMENTS

23. Agent technique de la production.  
24. Ingénieur technique département caméra-studio.

G. ART DIRECTION

25. Architecte - décorateur chef.	25. Decorador.	25. Scenografo-architetto	25. Art director.	25. Supervising art director.
26. Premier assistant-décorateur.	26. Constructor realizador de decorados.	26. Aluto architetto.	26. Decorator.	26. Art director.
27. Deuxième assistant-décorateur.	27. Segundo ayudante del decorador.		27. Assistant set decorator.	27. Assistant art director (set or design).
28. Ensemblier.	28. Mueblista, atrecista a ambientador.	28. Arredatore.	28. Clearer-hoorman.	
29. Tapisserie-décorateur.		29. Tapezziere.	29. Draper (or head grip).	
30. Tapisserie.		30. Assistant draper.	30. Assistant draper.	



# COSTUMES

31. Créateur de costumes.	31. Figurinista.	31. Costume designer.	31. Supervising dress designer.
32. Créateur de costumes adjoint.			
33. Chef costumier.	33. Modista (o modlista).	33. Costume director.	33. Dress designer.
34. Alde-costumier.		34. Costumer assistant.	34. Assistant dress designer.
35. Habilieuse.	35. Aviosa.	35. Wardrobe mistress.	

## H.

1. MAKE UP

36. Chef-maquilleur.	36. Maquillador.	36. Truccatore.	36. Chief make up artist.
37. Second maquilleur.	37. Ayudante de maquillador.		37. Make up artist.
	37 <i>a.</i> Auxiliar de maquillador.		
38. Coiffeur-Perruquier.	38. Peluquero.	38. Parrucchiere.	38. Make up man.

J. CASTING

39. Régisseur général.	39. Technical post incorporated in post No. 3a.	39. Inspettore di produzione.	39. Casting director.
40. Régisseur adjoint.		40. Assistant casting director.	40. Assistant casting director.
41. Régisseur d'extérieurs.		41. Location director.	
42. Aide-régisseur d'extérieurs.		42. Location man.	
43. Accessoiriste de plateau.	43 and 44. Functions incorporated in No. 29.	43. Property manager.	
44. Accessoiriste de décor.			



FRANCE	SPAIN	ITALY	UNITED STATES	UNITED KINGDOM
45. Chef-monteur.	45. Montador.	45. Montatoro.	45. Editor.	45. Supervising editor.
46. Monteur adjoint.	46. Ayudante de montaje.	46. Aiuto montatoro.	46. Assistant editor or cutter.	46. Editor.
47. Assistant-monteur adjoint.	47. Auxiliar de montaje.			47. Assembler.
				47 a. First assistant editor.

K. EDITING

# France

## 1. DIRECTEUR DE PRODUCTION (Associate Producer)

Represents the producer or producing company in all matters relating to the preparation and production of the film. He is in general control of the work (agreed definition).

The associate producer, usually chosen by the producer of the film in agreement with the director, is engaged for the full duration of the film; he acts as representative of the producer, occasionally with full powers to act in his name.

In this capacity, he is responsible for all administrative and financial arrangements connected with the preparation, production and copying of the film.

### DUTIES

#### (a) *During the preparation of the film:*

To be acquainted with and, if need be, to criticize the scenario, adaptation and final shooting script.

To be acquainted with all material, artistic and technical resources made available by the producer for the production of the film.

To draw up an estimate of the cost of the film for the approval of the producer.

To draw up the working schedule for the film, in agreement with the director, the director of photography and the art director.

To select and engage all administrative staff for the production.

To engage the principal technicians and artists.

To discuss and draft all contracts with the studio, the film stock suppliers, the laboratory, the dress designers, and generally with all the suppliers of equipment or raw materials and with the various production insurance companies.

#### (b) *During production:*

The associate producer is fully and permanently responsible for ensuring the normal progress or work, in conformity with the producer's instructions and with due regard both to the quality of the film and to the economical use of resources.

He supervises all production services, all supplies, all expenditure and all resources utilized in the production of the film.

*(c) After production:*

The associate producer continues in his administrative duties until the first standard copy is delivered.

He is therefore responsible for ensuring that the following are carried out effectively: editing; post synchronisation; recording of the music; mixing; laboratory and trick work; printing of the first standard copy.

**QUALIFICATIONS**

The post of associate producer demands clearheadedness, decision, diplomacy, practical ability, a general knowledge of the commercial and financial laws relating to film production and of the relevant artistic and technical criteria, and also experience of accountancy and law.

*Standards for admission*

1. For unit production managers: to have occupied this post during the production of three French feature films.
2. For directors, first assistant directors, directors of photography, art directors, sound supervisors, supervising editors, casting directors and accountants from a film accountancy organization (such as the Cabinet Chéret): to have occupied their respective posts during the production of five French feature films and, in addition, to have occupied the post of unit production manager, as probationer, during the production of one French film.
3. For certificated students of IDHEC's "associate production" section: to have taken part in the production of three French feature films in each of the following branches: casting, direction and administration.
4. For producers: to have acted as responsible producer, on their own films, in the production of three French feature films.

Weekly salary: 33,000 frs.

**2. ADMINISTRATEUR DE PRODUCTION (Unit Production Manager)**

The unit production manager is responsible for the whole administrative side of the film. In particular, he must draw up the final estimate, make the financial arrangements for the running costs, attend to the application and carrying out of contracts of every kind, and control production expenditure (agreed definition).

### *Standards for admission*

#### **1. Full production managers**

For probationary unit production managers: to have occupied this post in three full length productions.

#### **2. For deputy production managers:**

(a) To have taken part in the production of five French feature films either as cashier and book-keeper, or as production secretary, or as assistant casting director or as second assistant;

(b) Or to have taken part in the production of three French feature films in a post ranking senior to those enumerated above;

(c) Or to have filled a managerial position in an industrial or commercial undertaking during three years and, additionally, to have taken part as probationary unit production manager in the production of one French feature film;

(d) Or to have occupied a managerial position in a film production company for one year.

Weekly salary: France, 16,600 frs. United Kingdom, £21.

#### **3. SECRETAIRE DE PRODUCTION (Production Secretary)**

Secretary to the associate producer and to the casting director; may assist in establishing the shooting script from the scenario. Is responsible for all correspondence and secretarial work necessitated by the production (agreed definition).

### *Standards for admission*

To have taken part in the production of three French feature films as a probationer working under a full production secretary.

Weekly salary: 11,600 frs.

#### **4. SCENARISTE (Scenario writer—U.S.A.)**

Builds a story for the film on material taken from an existing literary work, or writes an original story in literary form.

#### **5. ADAPTATEUR (Adaptater—U.S.A.)**

Author of the "continuity". From the synopsis (a summary of the scenario) he develops all details of the plot, characters, atmosphere, sets and action. He introduces into the film its essential divisions: sequences and scenes.



## 6. DIALOGUISTE

Writes the actors' parts to fit in with the scenario. He has to take account of the actor's psychology and to adapt his text to the resources and rules of cinematography.

### 6 a. DECOUPEUR (Continuity man—U.S.A.)

Establishes the shooting script, i.e. the final script on which the film is shot. He transposes the scenario and continuity into film language by means of instructions concerning the camera angles, camera movements and acting.

## 7. MUSICIEN

Composes the musical score for the film to fit in with the shooting script and adapted for use with the studio print.

## 8. SUPERVISEUR

A director who has made at least 10 films (agreed definition).

### DUTIES

Assists directors making their first film, drawn from the ranks of scenario writers, dramatists, actors, stage or radio producers, or documentary film directors.

## 9. REALISATEUR (Film director)

Usually begins by collaboration, on the technical and artistic side at least, in the adaptation of a subject to the screen, and continues with the preparation of the shooting script. He is eventually responsible for the photography and sound recording, for the editing and scoring, in conformity with the shooting script and work schedule established jointly by the producer and director. (agreed definition).

### DUTIES

The film director's functions include those of stage producer, dialogue writer, continuity man and expert screen writer; he must be simultaneously: a creative artist; a technician; a leader.

*Creative artist.* The director may suggest a subject for production to a film producer, or he may accept a subject proposed by a producer, or again he may write the scenario for a film from an initial idea suggested to him by a producer.

When the scenario is completed, the director, either alone or in collaboration with screen writers, adapts it or supervises its adaptation, adjusts the dramatic continuity to his own taste and taking into account the suggestions made by the producer, and produces the shooting script from it.

He suggests to the producer the principal actors for the film; after due discussion, the producer can then appoint and engage them.

On the set, he decides upon, directs, and co-ordinates the photography and sound, bearing always in mind that a film should be a pictorial work of art.

One of his main tasks is to direct the actors.

Once shooting is completed, he supervises or himself carries out the editing of the film. There is still room for creative ideas in this operation: the editor can assemble the fragments of recorded scenes that go to make up the finished version in a new order or at a new speed.

*Technician.* The director has entire and sole responsibility for the shooting and recording of the film.

He must therefore have a full and accurate knowledge of all the various technical processes involved in making a film: photography and trick photography; sound and music recording, mixing; post-synchronisation (dubbing); twin shooting; decorative settings; lighting, for studio and outdoor shots; centring; speed at which scenes are played; diction and acting.

*Leader.* The director must be able to make himself quickly and clearly understood to the whole team under his orders.

His personal authority must be willingly accepted by all members of the team.

In particular, he must use his authority with the actors, to ensure that there is harmony between their individual acting and the performance as a whole and that the stars, rather than striving to focus attention on themselves, fit into their places as part of the general production. He must use his clear-sightedness and speed of decision in order to produce a film of maximum quality for a minimum expenditure of time and money.

## QUALIFICATIONS

Apart from being fully conversant with all the technical processes of film making, a director must have taste and creative imagination, a methodical mind, ingenuity, commonsense, level-headedness, authority and decisiveness.

### *Standards for admission*

1. For first assistant directors: to have held that post in the production of three French feature films.
2. For production technicians: to have taken part in the production of five French feature films during the three years

preceding their request, and this as fully qualified holders of their present post.

3. For scenario writers, dramatists, actors, stage and radio producers, and directors of documentary films: to have a contract from a film production company and, a compulsory measure, to be assisted by:
  - (a) A supervisor (a director who has made at least 10 films);
  - (b) Or a technical adviser (a director or assistant director who has worked on nine films, on three of them as first assistant director);
  - (c) Or an assistant director who has held that post with at least two different directors and in the production of at least five French feature films.

In the latter case, the presence of a second assistant director who has held that post on at least two French feature films is compulsory. In addition, the other technicians of the production team must not be beginners.

The choice of the above three alternatives is left to the Paritative Committee, whose decision shall be binding.

4. For producers: to have produced personally five films in the five preceding years.

Minimum contract fee: 750,000 frs.

## 10. CONSEILLER TECHNIQUE

A director or assistant director who has made nine films, three of them as first assistant director (agreed definition).

Like the supervisor, he assists the directors.

## 11. PREMIER ASSISTANT-REALISATEUR

## 12. DEUXIEME ASSISTANT-REALISATEUR

(First and second assistant directors)

The first assistant director is the director's right-hand man and collaborates closely with him in the preparation and shooting of the film. He is directly responsible to the director (agreed definition).

The second assistant director effectively helps the first assistant in all his duties (agreed definition).

## DUTIES

Assists in the establishment of the work schedule and in breaking down the shooting script.

During shooting, he is responsible for checking, before work begins each day, that all the elements essential for shooting are ready (sets up, small part players and supernumeraries called, special properties ready). He sees to it that everything needed

to build up the atmosphere desired by the director is assembled. He rehearses the small parts, gives his instructions to the supernumeraries, passes on the director's orders, etc.

These tasks are divided between the first and second assistant directors.

The work of an assistant director, in itself extremely interesting, is also an excellent apprenticeship for the office of director. Many of today's famous directors started as assistant directors.<sup>1</sup>

### QUALIFICATIONS

An excellent memory, orderliness, commonsense, authority, initiative and speed.

#### *Standards for admission*

1. First assistant:

To have taken part in six French feature films, in three of them at least as second assistant.

2. Second assistant:

(a) To have gained the IDHEC diploma in the "Directors" section, or

(b) To have taken part in the production of three French feature films either as probationer assistant director, assistant editor, assistant casting director or continuity; or

(c) To be a qualified assistant director on short films, or

(d) To have taken part in the production of five feature films in the post of property manager.

Weekly salaries: first assistant, 16,000 frs; second assistant, 11,600 frs. United Kingdom: first assistant, £16; second assistant, £10.

### 13. SCRIPT-GIRL (Continuity)

An assistant to the director and associate producer. She is responsible for the continuity of the film and makes daily reports on everything pertaining to the work carried out on the set, both from the administrative and from the artistic point of view (agreed definition).

#### DUTIES

Continuity helps the director of the film and his assistant by keeping a complete log book of the film. She notes down every-

1. Including Marcel Carné, assistant to Jacques Feyder; Robert Bresson, assistant to René Clair; Jacques Becker, assistant to Jean Renoir; and Louis Daquin, assistant to Jean Grémillon.



thing that affects the continuity of scenes (dress, properties, actor's movements, etc.). If there is an interval of several days in the shooting of scenes which, in the finished film, come immediately after each other, it is essential that there should be no variation in the actors' dress, the position of properties, etc. One of Continuity's chief duties is to attend to the proper "linking up" of scenes.

#### QUALIFICATIONS

Strong resistance to nervous and physical fatigue, excellent visual memory, orderliness, clearheadedness, concentration, knowledge of shorthand and typing.

#### *Standards for admission*

1. To have gained the IDHEC "continuity" diploma and to have taken part in the production of one French feature film as probationer continuity.
2. To have taken part in the production of four French feature films as production secretary, and in one as probationer continuity.

Weekly salary: 13,300 frs. United Kingdom, £12.10.

#### 14. DIRECTEUR DE LA PHOTOGRAPHIE or CHEF-OPERATEUR (Lighting cameraman)

Responsible for the technical side of the photography and for the photographic quality of the film, both in the studio and on location:

- (a) Lighting the sets.
  - (b) Centring and composition of the shots in accordance with the director's instructions and in conformity with the shooting script.
  - (c) Supervision of the developing and printing, including the standard viewing copy (agreed definition).
- He is selected by the producer with the director's approval.

#### DUTIES

The lighting cameraman follows the director's instructions unless, for technical reasons and in agreement with the director, he considers certain changes advisable.

He is the chief of a camera crew consisting of: the camera operator; the follow focus cameraman; the second assistant cameraman (loads and unloads the film, and develops test strips).

He gives orders, through the chief electrician, to the team of electricians responsible for handling the lighting equipment, both in the studio and on location.

He advises on the arrangement and colouring of the sets, from the photographic point of view. He supervises the actors' make-up and costumes.

Together with the film's technical unit, he views all the scenes shot, discusses the quality of these first positives and, in the light of these daily rushes, endeavours to improve operating conditions.

He supervises all the laboratory work, including developing, printing, grading and trick effects.

The lighting cameraman's work is of prime importance. He has one of the most responsible posts on the technical side of the production.

#### QUALIFICATIONS

Unfailing keenness of sight, visual memory, artistic taste and knowledge and technical capacity. The lighting cameraman's personality and the style of his pictures contributes largely to the artistic value of the film.

#### *Standards for admission*

To have taken part in the production of three French feature films as camera operator.

Weekly salary: 33,000 frs. United Kingdom, £40.

#### 15. OPERATEUR ADJOINT or CAMERAMAN

(Camera operator)

Works in close association with the lighting cameraman, under whose supervision he is responsible for the centring of the picture and the suitable movement of the camera in accordance with the director's instructions (agreed definition).

#### DUTIES

The camera operator's duties keep him at the camera, frequently looking through the view finder. He is responsible for the centring of the picture, on which the visual composition of the scene depends; through-out the shooting he remains at the view finder in order to superintend the centring of the image or the movement.

The camera operator is responsible for the photographic quality of the image; he has therefore an important part to play.

His work may entail considerable physical effort, especially on location.

## QUALIFICATIONS

He must have good sight, together with definite and rapid reflexes; he must be calm and his movements must be free of any trembling or jerkiness; he must be capable of co-ordinating different movements and of attending several simultaneous or consecutive manoeuvres.

### *Standards for admission*

He must have occupied the post of follow focus cameraman on three French feature films.

Weekly salary: 20,000 frs. United Kingdom, £20.

## 16. PREMIER ASSISTANT-OPERATEUR-ADJOINT or POINTEUR (Follow focus cameraman)

The follow focus cameraman is responsible for adjusting the lens in accordance with the movements of actors and camera. He sees that the camera is in good working order. On location, he superintends and is responsible for the movement of all photographic equipment (agreed definition).

### *Standards for admission*

To have taken part in the production of three French feature films as second assistant cameraman, and to have occupied the post of follow focus cameraman, as a probationer, on one French feature film.

Weekly salary: 15,700 frs. United Kingdom, £12.10.

## 17. DEUXIEME ASSISTANT-OPERATEUR-ADJOINT (Second assistant cameraman—U.S.A.)

Responsible for loading the raw film into the magazines and for unloading the exposed film and wrapping it for despatch to the laboratories. He develops the test strips asked for by the lighting cameraman. He is responsible for the negative stock entrusted to his care. For this reason, he pays especial attention to the conditions for transport and storage of stock while on location (agreed definition).

### *Standards for admission*

To have passed through one of the government-recognized schools for cameramen, at present IDHEC and ETPC, and to be in possession of the diploma issued by the latter.

Weekly salary: 12,400 frs.

## 18. PHOTOGRAPHE (Unit and portrait still-cameraman)

In agreement with the director, the associate producer, and the lighting cameraman, makes still photographs for both production and advertising purposes. He is entirely responsible for their artistic and technical quality (agreed definition).

### *Standards for admission*

To have taken part, as probationer still-cameraman, in the production of at least two French feature films representing a minimum of 15 weeks' work. Candidates must also take an efficiency test before a board consisting of ETPC instructors.  
Weekly salary: 15,700 frs. United Kingdom, £20.

## 19. TECHNICIEN DES EFFETS SPECIAUX (Process and special effects cameraman)

Co-operates with the camera crew in arranging and filming such special effects as appearances and disappearances and all other artificial devices. He employs special cameras not usually a part of the camera crew's equipment.  
Weekly salary: United Kingdom, £40.

## 20. CHEF OPERATEUR DU SON or INGENIEUR DU SON

### (Supervisor)

Responsible, in the studio and on location, for the method and artistic quality of the recording, including the mixing, of sound (agreed definition). The sound supervisor is chosen by the director in agreement with the producer; he may belong to the sound services of a studio and be assigned to a production by the latter, or he may be brought in from outside the studio.

### DUTIES

He is responsible for the serviceability of the equipment placed at his disposal, in that he must always be able to point out any faults to the service responsible for maintenance and repairs. It is, moreover, advisable that in certain cases he should be able himself to take charge of such repairs.

In no case can he blame the bad quality of a recording on a fault in the equipment, since he should have noticed the fault.

He is assisted in his work by a recordist and a boom operator selected by himself.

### *Role during shooting*

The sound supervisor studies the scenario and then suggests to



the director any sound effects that may be needed. If the recording of particular scenes gives rise to any technical difficulties, he discusses them with the director.

From the moment shooting begins, the sound supervisor is responsible only to the producer and director for the hours and schedule of work, and for the sound recording.

He listens to rehearsals on the set and tries to reproduce as faithfully as possible the scene composed by the director.

### *Music*

The sound supervisor is not responsible for the quality of the music and its orchestration, but he is responsible for the technical and musical quality of the recording, particularly in regard to the balancing of the instruments.

### *Mixing*

In agreement with the director, he is responsible for ensuring that the mixing and sound effects are properly balanced. He has sole power to decide what means shall be used to obtain the effects required by the director.

Before starting mixing, therefore, he must co-operate closely with the editor in regard to the different sound tracks for effects, fading in, music, etc.

### *Control of the sound negative*

He gives the necessary technical instructions to the laboratories and supervises the quality of the work done on the negatives, positives and the final copy. He accepts or refuses to accept the results.

### QUALIFICATIONS

A sensitive ear, a thorough knowledge of the technical side of his trade and a wide artistic culture are essential, together with coolness, intelligence and strength of will.

Weekly salary: 26,200 frs.

### 21. CHEF ASSISTANT DU SON or RECORDER (Sound camera operator)

Works immediately under the sound supervisor. He is capable of operating the sound camera, of placing the microphones and of operating the mixing soundheads (agreed definition).

Weekly salary: 16,600 frs. United Kingdom, £12.10

## 22. ASSISTANT DU SON or PERCHMAN (Boom operator)

A sound assistant who, in addition to his duties as assistant (see above) is also responsible for the stock of sound negative and the stage equipment (agreed definition).

Weekly salary: 16,600 frs. United Kingdom, £14.10.

## 23. AGENT TECHNIQUE DE LA PRODUCTION

An expert in sensitometry, specially allotted to a production to act as liaison between the lighting cameraman, the sound supervisor and the laboratories. He supervises the developing and printing of positives and negatives, from the commencement of shooting until the final copy is ready (agreed definition).

## 24. AGENT TECHNIQUE DEPARTMENT CAMERA-STUDIO

A technician skilled in photography, optics and precision mechanisms. He is responsible for ensuring that the cameras and lenses are in perfect working order. He is also responsible for the repair and maintenance of the equipment and accessories entrusted to his charge, and for transparency (agreed definition).

## 25. ARCHITECTE-DECORATEUR CHEF (Supervising art director)

Is entrusted by the producer, with the agreement of the director, with the designing and building of the sets, which must conform to the scenario, the schedule and the estimate which he draws up together with the producer, associate producer and director. The sets are built under his responsibility, with the help of assistants whom he himself selects, in agreement with the producer, and of the various technicians made available to him (agreed definition).

### DUTIES

The art director studies the shooting script with the director and associate producer. He prepares models of the sets, which must be in harmony with the atmosphere of the film, must be completely accurate as regards local colour and period, and must take into account the requirements of photography and sound recording; all these various requirements must also be fitted into the overall aesthetic effect desired by the director. As regards photography, the sets must be built in such a way

as to satisfy the requirements of camera movements and lighting. If the general lighting of a scene has to create an impression of brilliance, the materials and colours used will be very different from those selected for a scene which takes place in a grey or nebulous atmosphere. The constant developments in colour film have also raised a number of problems that are difficult to solve.

It must be made possible for camera movements, changes in the shooting angles and actors' movements to take place easily; hence the necessity for movable parts that can easily be taken away from the set.

The art director must know all the trick shots and special effects which can be used to avoid the construction of one or more sets (back projection, plastic models, photographic models, etc.).

He must also take account of the quality of sound desired (sound atmosphere, resonance, echoes, etc.) and the proposed movements of the microphone.

Once the model has been studied and the estimates drawn up, the art director must see that the sets are constructed on time. With the painters, decorators, property men and other technicians concerned, he also sees that the sets are decorated and furnished on time. In everything, he must think of speed and quality.

#### QUALIFICATIONS

An art director must be well acquainted with the visual arts, and have some knowledge of history and geography; he must be able to work rapidly and have a technical knowledge of film making and of the materials best suited to photography.

#### *Standards for admission*

He must have taken part in the production of 10 French feature films as assistant art director and have acted as supervising art director in the production of five of them.

Weekly salary: 33,000 frs.

#### 26. PREMIER ASSISTANT-DECORATEUR (Art director)

Is responsible, under the supervising art director's instructions, for the plans and details required for the construction of the sets (agreed definition).

#### *Standards for admission*

He must have taken part in the production of three French feature films as second assistant, or if a graduate of a school of

architecture, he must have followed for a year IDHEC's evening classes for art directors.

Weekly salary: 18,300 frs. United Kingdom, £25.

## 27. DEUXIEME ASSISTANT-DECORATEUR

(Assistant art director)

Helps the art director in all his duties.

### *Standards for admission*

He must have taken the day or evening courses for art directors at IDHEC, have passed the final examinations, and obtained the "proficiency certificate" at the end of each course.

If a graduate of a school of architecture, he must have followed the IDHEC evening classes for art directors for one year, have passed the final examinations and obtained the "proficiency certificate" at the end of each course.

Weekly salary: 13,300 frs. United Kingdom, £16.10.

## 28. ENSEMBLIER (Clearer-hoorman—U.S.A.)

Assistant to the art director, responsible, under the latter's instructions, for finding and selecting the furniture and *objets d'art* required for dressing the sets, for ensuring that they are delivered and returned in good time, and for putting them in place on the sets (agreed definition).

### *Standards for admission*

In the case of a location man, he must have passed a proficiency test before a board consisting of: one representative of IDHEC; two representatives of the art directors; two representatives of the producers.

Weekly salary: 18,300 frs.

## 29. TAPISSIER-DECORATEUR (Draper—U.S.A.)

Is responsible to the supervising art director; he can sketch, make diagrams from sketches, and carry out any kind of work from historical drawings and documents. He is capable of decorating sets on his own initiative (agreed definition).

### *Standards for admission*

#### 1. Full draper:

Must have taken part, as a probationary draper, in the pro-



duction of one or more French feature films, representing at least 15 weeks' shooting.

2. Probationary draper:

- (a) Must have graduated from the Ecole Boulle, or
- (b) Must have been apprenticed in the furnished trade for three years.

Weekly salary: 12,400 frs.

30. TAPISSIERE (Assistant draper—U.S.A.)

Is responsible to the draper or, if there is none, to the art director. Carries out all the needlework connected with the upholstery work (agreed definition).

*Standards for admission*

- 1. To have done needlework for one year in an upholsterer's shop.
  - 2. To have been an upholstery worker in the furnishing trade.
- Weekly salary: 10,000 frs.

31. CREATEUR DE COSTUMES (Supervising dress designer)

Is detailed by the producer, in agreement with the director and supervising art director to design the costumes, wigs and clothing accessories, and generally to be responsible for the outward appearance of the characters in the film. In agreement with the lighting cameraman, he supervises the choice of fabrics to be used for making costumes and wigs and the make-up tests and selects the costumes that are to be hired. Is responsible for ensuring that all the actors in the film are properly dressed (agreed definition).

DUTIES

Depending upon the size of the production and the style which the director wishes to give the film, the supervising dress designer creates models for the various clothes required, either for the whole team of stars, minor part players and extras, or only for the leading actors. He should study, with the director and art director, both the scenario and the shooting script, with a view to preserving the psychological and decorative unity of the film.

For the making of his models, he needs an accurate and detailed knowledge of the history of dress and a fertile imagination tempered by taste. He must know the historical truth in order to ensure that the film reflects that truth—often two different matters—and must take all possible steps to enhance the photogenic qualities of the human material he has to handle.

Once the models have been designed and approved by the director, he must supervise the making of the costumes and see that they are ready on time. With the assistance of the dress-makers, milliners and hairdressers, he must then choose the materials and colours, explain the details of the designs he has created, select the embroideries, decide on the size of a hat or a wig and, finally, preside over the fittings to ensure that his designs are both faithfully carried out and as flattering as possible to the player.

#### QUALIFICATIONS

He must know all the technical details of the milliner's and dressmaker's art, and their relationship to film making and photogenic requirements. The dress designer must be both an artist (with creative imagination and taste) and a technician. Weekly salary: 33,000 frs.

#### 32. CREATEUR DE COSTUMES ADJOINT

Assists the supervising dress designer in every aspect of his work.

He is trained in the "dress designer" department of the IDHEC.

#### 33. CHEF COSTUMIER (Dress designer)

If necessary, assists the supervising dress designer in the research into and making up of costumes; attends all fittings and, throughout the film, maintains contact between the suppliers, the associate producer's office and the casting office to ensure that the costumes are delivered in good time; is also responsible for the preservation of the costumes (agreed definition).

##### *Standards for admission*

To have taken part, as assistant dress designer, in the production of five French feature films, and to have acted as dress designer on two of them.

Weekly salary: 15,000 frs. United Kingdom, £22.10.

### 34. AIDE COSTUMIER (Assistant dress designer)

Assistant to the dress designer (agreed definition).

#### *Standards for admission*

1. To have taken part in the production of three French feature films as probationary assistant dress designer, or
2. For fully qualified wardrobe mistresses, to have taken part in the production of two French feature films as a probationary assistant dress designer, or
3. To have studied at IDHEC and to have taken part in the production of one French feature film as probationary assistant dress designer.

Weekly salary: 11,600 frs. United Kingdom, £15.

### 35. HABILLEUSE (Wardrobe mistress—U.S.A.)

Assists the artists in their making-up. She is responsible for the care of the costumes. She must be able to deputise for the assistant dress designer in the latter's absence. She must follow the actors on to the set and must be ready to make any necessary changes or alterations requested by the director, taking account of continuity (agreed definition).

#### *Standards for admission*

To have taken part as a probationer in the production of three French feature films (probationers being engaged only when two full wardrobe mistresses are working on the film).

Weekly salary: 10,000 frs.

### 36. CHEF MAQUILLEUR (Chief make-up artist—U.S.A.)

Attends to the make-up of the leading actors, using the latest methods and adapting the make-up to the type of film stock used. He must follow the instructions of the lighting cameraman in agreement with the director. He is responsible for the work carried out by his assistants and by the make-up man (hair-dresser-wigmaker). He must consult with the supervising dress designer when special costumes designed by the latter are to be used (agreed definition).

#### *Standards for admission*

To have taken part in the production of five French feature films as make-up artist.

Weekly salary: 15,700 frs.

### 37. SECOND MAQUILLEUR (Make-up artist—U.S.A.)

Carries out the actual making-up and other tasks in accordance with the instructions of the chief make-up artist. Sees that the make-up of artists remains unimpaired on the set (agreed definition).

#### *Standards for admission*

To have taken part, with at least two different chief make-up artists, as a probationary make-up artist in the production of at least six French feature films; he must have acted as a full make-up artist on three of these films.

Weekly salary: 11,600 frs.

### 38. COIFFEUR-PERRUQUIER (Make-up man—U.S.A.)

Is responsible for making the wigs and carrying out all the period or modern coiffures called for by the director and chief make-up artist. Throughout the film he must ensure that the coiffures conform exactly to the pattern used at the beginning of the film, and where necessary, to the models created by the dress designer (agreed definition).

### 39. RÉGISSEUR GENERAL (Casting director)

Works directly with the associate producer; assists in breaking down the shooting script and drawing up the work schedule. In agreement with the director of the film or his assistant, he is responsible for the efficiency of the casting services during shooting (agreed definition).

#### DUTIES

He is responsible for obtaining all the properties required and for the calling and working discipline of the minor part players and extras.

He is responsible for supplying the director with as large and appropriate a selection of extras as possible. He must know exactly where to find extras of every kind. With the aid of an up-to-date card index, he should be able to supply at short notice a Chinese, a trained horse, a Hottentot, a cage of canaries, etc. Once the extras have been selected and assembled he is responsible for their punctuality, make-up and costumes. In co-operation with the property manager, the art director and the continuity girl, he ensures the presence on the set of all properties whose absence or loss would hold up shooting and immobilize the production units. He has a very heavy responsibility.



## QUALIFICATIONS

A good memory, concentration, speed, common sense and ingenuity. The post calls for great resourcefulness.

### *Standards for admission*

To have taken part in the production of five French feature films as assistant casting director and to have acted as casting director in two of them.

Weekly salary: 16,600 frs. United Kingdom, £20.

## 40. REGISSEUR ADJOINT (Assistant casting director)

Assistant to the casting director. Aids the latter in all his duties (agreed definition).

### *Standards for admission*

1. To have taken part as a probationer in the production of three French feature films, preferably under three different casting directors, or
2. To have taken part in the production of three French feature films as second assistant director, or
3. To have taken part in the production of five French feature films as property manager.

Weekly salary: 12,400 frs. United Kingdom: £12.10

## 41. REGISSEUR D'EXTERIEURS (Location director—U.S.A.)

## 42. AIDE REGISSEUR D'EXTERIEURS (Location man—U.S.A.)

The location director is responsible for finding and providing at the correct time all the non-decorative properties (animals, cars, electrical equipment, etc.) required for the shooting of the film, and for returning them to the suppliers. Under the supervision of the associate producer, he may make such expenditures as are necessitated by his duties. He may be called upon to assist in dressing the sets (agreed definition).

The location man assists the location director in all his duties (agreed definition).

### *Standards for admission*

1. Diploma of the Ecole Boule or a similar school, or
2. To have taken part in the production of five French feature films either as draper or as property manager, or as assistant art director, or
3. To have been employed for at least three years in a fur-

nishing or antique shop, or with an interior decorator. In addition, the applicant for either post must have done one period of probation with a location director.  
Weekly salaries: location director, 15,700 frs; location man, 12,400 frs.

43. ACCESSOIRISTE DE PLATEAU (Property manager—U.S.A.)

44. ACCESSOIRISTE DE DECOR

The property manager is responsible for all the properties and furniture used on the *set*. He attends to their maintenance and preservation; is responsible for the continuity of sets and the use of special devices (agreed definition).

The property manager's assistant receives the furniture and properties from the location director, furnishes the sets and removes the furniture when it is no longer required. He checks the identity, state and preservation of all objects received and returned (agreed definition).

*Standards for admission*

1. Full property managers:

To have taken part in the production of five French feature films and to have acted as a full property manager in three of them.

2. Deputies:

When a deputy property manager fills a post of titular property manager, he can only do so as assistant to a full property manager.

3. Probationer:

A probationer property manager can only be engaged by a production company when two full property managers are employed for the same film.

Weekly salary: 12,400 frs.

45. CHEF MONTEUR (Supervising editor)

Carries out the artistic and technical assembly of picture and sound in accordance with the scenario; gives the rhythm to a film and adds the music and sound effects (agreed definition).

When we reflect that the editing is the final assembly of the film, and that all the scenes filmed during shooting are recorded purely for the purpose of this assembly we must realize that any director worthy of his calling, and therefore of his art, must be the real editor of the film.

But the editing of a film, which includes: assembling the sound track, assembling the pictures, preparation for mixing by re-recording five or six different sound tracks (speech, music,

sound effects, etc.) so as to obtain one final track combining all the others, checking the cutting of the negative, checking the first standard copy, requires the presence of a technician responsible for carrying out this detailed work under the orders of the director.

## DUTIES

The film editor has to assemble the film roughly, in accordance with the technical shooting script, as the various scenes are shot.

Successive alterations are then made to this first rough assembly, either in accordance with his own suggestions or following instructions from the director in order to: reduce the unwanted parts of scenes; increase the effect of scenes by cutting-in extra shots and arranging the material in such a way as to produce contrasts which had not originally been thought of; establish and support the required rhythm of picture and sound, cut out scenes which have come out badly or are not necessary to the action; make the visual narrative as clear and effective as possible.

Finally, when the "working copy" is ready, on the film and sound tracks, the editor prepares, synchronizes and re-records the tracks to be used in mixing.

When the mixing is completed, he presents the final version of the film.

## QUALIFICATIONS

The post of editor (often filled by women) requires an excellent visual memory, orderliness, manual skill, concentration, a critical mind and knowledge of music.

### *Standards for admission*

To have taken part as assistant editor, in the production of three French feature films, or for editors of documentary films, in the production of one feature film.

Weekly salary: 18,300 frs.

## 46. MONTEUR ADJOINT (Editor)

Carries out the work preliminary to and resulting from the editing. Synchronizes, marks and sorts out the film, and does any other tasks for which he is detailed by the supervising editor (agreed definition).

## *Standards for admission*

1. To have obtained the IDHEC diploma in editing, or
  2. To have worked for three years in the cutting section of a film printing laboratory, or
  3. To have worked for six months in the technical services of a film printing laboratory, and also to have taken part in the production of one or two French feature films with at least 25 weeks of work as a probationary assistant editor.
- Weekly salary: 12,400 frs. United Kingdom, £22.10.

### 47. ASSISTANT MONTEUR ADJOINT (Assembler)

May be entrusted with the matching and splicing of the film (agreed definition).

Weekly salary: United Kingdom, £15.

## **Poland**

Full details of the various technical posts in the Polish film industry are not available, and the following notes are all that we have been able to collect.

### 1. ASSOCIATE PRODUCER

The associate producer carries out the duties of business manager for the production of a film. He is responsible, in agreement with the director, cameraman and art director, for drawing up the exact budget and for ensuring that the shooting schedule is adhered to. The associate producer engages the technical and administrative staff and the players.

The post requires energy, and far-sightedness, common sense and a general acquaintance with financial, artistic and technical questions.

### 4. SCENARIO WRITER

The scenario writer makes up a story for the screen, based on a particular theme; his story is thus the first stage in the work on the film. The scenario is a detailed development of the story. The director's co-operation is essential in the preparation of the scenario, and that of the lighting cameraman, the art director and the composer of the musical accompaniment is also desirable. The scenario broken up into sequences is called the synopsis. In principle, the director himself es-



tablishes the synopsis in close co-operation with the scenario writer.

The scenario writer must have:

1. A social and political training;
2. A thorough knowledge of the arts;
3. Literary talent;
4. A knowledge of film drama and the theory of dramatic art;
5. Extensive general knowledge, and a deep knowledge of literature.

The scenario writer co-operates closely with the director until the final recording stage, advising on possible alterations, affecting either the ideological plotting of the story or the characterization of the main parts.

## 9. DIRECTOR

In the making of a film, the chief creative work falls to the director; he is responsible both for its artistic standard and for its ideology. He must be fully aware of the fact that the film is an instrument of enlightenment and progress, and that prime importance should be attached to its educational value. Besides possessing the technical and artistic knowledge required for his profession, the director should therefore also have substantial experience in social and political matters.

### THE DIRECTOR'S DUTIES

In its final form a film is the outcome of the collective work of a team of creators. The director's chief duty is to direct this team efficiently from both the artistic and organizational points of view. On this depends the quality and speed of shooting as well as the general artistic and ideological standard of the film.

He co-operates closely with the scenario writer. In agreement with the latter he may alter the scenario or heighten the dramatic interest; knowledge and experience of film drama are therefore essential.

With the help of his team, the director selects the actors, explains and distributes the parts, and outlines the characters of the chief and secondary roles.

On the set, he directs the action of the different scenes, harmonizes the photography and the sound recording, and studies the sound effects and the musical score. When shooting is completed he supervises the editing and synchronization and adds the final touches to the film.

A film director should be well versed in political and social questions and have a thorough knowledge of the technique of film production, including photographic chemistry, optics, materials, trick shots, sound recording, synchronization, models, lighting and editing. He should be at the same time artist, technician and leader.

## 11. FIRST ASSISTANT DIRECTOR

The first assistant is the director's closest collaborator; he is responsible for maintaining contact with the rest of the team of technicians.

He takes an active part in the drafting of the synopsis and the preparation of the shooting script. He sees that the models, sets, properties and costumes required for the following day's shooting are ready. He rehearses the minor parts, gives the extras their instructions, and sees that everything possible is done to create the atmosphere desired by the director.

Apart from a wide general and practical knowledge, the assistant director should have an excellent memory, an orderly mind, common sense and ability to make rapid decisions.

The assistant director's post is one of the most interesting and important in the film industry. It is also an excellent training for future independent creative work. Many famous directors have begun their career as assistants.

## 14. LIGHTING CAMERAMAN

The lighting cameraman is responsible for the photography: an essential factor in the making of a film.

He collaborates closely with the director, with whom he studies and discusses any problems connected with the photography.

On his taste, understanding of art, technical ability and visual memory depend the style and artistic value of the film.

## 15. CAMERA OPERATOR

Handles the camera and decides on the composition of the images during shooting.

His work requires physical agility, technical knowledge and a wide acquaintance with the visual arts.

# Spain

## 1. DIRECTOR GENERAL DE PRODUCCION (Associate producer)

Direct representative of the producer or producing company in all matters relating to the preparation and development of the work schedule.

## 2. JEFE DE PRODUCCION (Unit production manager)

Appointed by the producer or associate producer for the preparation and making of every film.

### 2 a. JEFE DE ESCENARIO O DE ESTUDIO

Responsible for assisting and supervising all the personnel employed on a production; he co-ordinates the work schedule and the shooting (agreed definition).

## 3. SECRETARIO DE PRODUCCION

### o AYUDANTE DE PRODUCCION (Production secretary)

Directly responsible to the unit production manager. In all matters pertaining to the organization of the film, whether artistic, technical or administrative, he passes on the latter's instructions and sees that they are carried out (agreed definition).

### 3 a. REGIDOR o SECUNDO AYUDANTE DE PRODUCCION

Carries out any work concerned with preparation and organization that may be required of him by the unit production manager or the production secretary. Is also responsible for the fitting up of the place where the film is to be shot (agreed definition).

## 4. ARGUMENTISTA o AUTOR (scenario writer)

Author of the original theme of the film, which he writes up in a literary form, without including any technicalities.

## 5. ADAPTATOR

Transposes a literary work into film language, and if necessary sets out the full continuity and describes the various situations in minute detail, either with or without dialogue.

## 6. DIALOGUISTA

Writes the final dialogue to be spoken by the actors in the film. This is usually done by the scenario writer, if the theme is original, or by the adaptater if the subject is taken from a literary work.

## 7. GUIONISTA

Adapts the scenario in its original literary form and attends to its transformation into the final shooting script, taking fully into account the technical difficulties involved in the making of a film.

## 8. SUPERVISOR

Supervises the technical and artistic aspects of the production; either approves the progress of work, or orders changes or adjustments to be made. Such supervision should normally be exercised either by the producer himself or by his immediate deputy, the associate producer. The practice of calling in an already famous director for this purpose is however necessary when the immediate director is inexperienced or of only average ability.

## 9. DIRECTOR o REALIZADOR (Director)

Directs the shooting of the film; tells the lighting cameraman where to position the camera, and what lighting effects and style he wants; rehearses the actors. In short, is responsible for all the technical and artistic work involved in the shooting of a film.

## 10. ASESOR TECNICO

Gives the director technical advice in cases where special knowledge is required: for instance, a legal adviser when scenes in a law court are being shot; a military adviser for war scenes or scenes in which military uniforms are to be used; a naval adviser for naval backgrounds; a religious adviser for scenes in church or scenes in which priests are to appear, etc.

## 11. PRIMER AYUDANTE DE DIRECCION (First assistant director)

Immediately responsible to the director; transmits the latter's orders and sees that they are carried out.

In the absence of the director, he must deputize for him whenever necessary.



## **12. SECUNDO AYUDANTE DE DIRECCION**

**o AUXILIAR DE DIRECCION (Second assistant director)**

Follows the director's instructions and superintends the work in progress (agreed definition).

## **13. SECRETARIO (o SECRETARIA) de RODAJE (Continuity)**

Under the director's orders, notes all particulars and records all details concerning the players in every scene (position, special characteristics, clothes, etc.), so as to preserve the continuity of succeeding shots (agreed definition).

## **14. PRIMER OPERADOR (TOMAVISTAS) (Lighting cameraman)**

Responsible, under the orders of the director, for the lighting and photographic effects of the various scenes which make up the film (agreed definition).

## **15. SECUNDO OPERADOR (TOMAVISTAS) (Camera operator)**

Expert photographer, responsible for the movements of the camera; follows the instructions of the lighting cameraman and helps him in his work (agreed definition).

## **16. AYUDANTE DE OPERADOR (o DE CAMERA)** **(Follow focus cameraman)**

Under the orders of the lighting cameraman and the camera operator, is responsible for keeping the camera in focus during shooting (agreed definition).

## **18. FOTOGRAFO (o FOTO-FIJA)** **(Unit and portrait still cameraman)**

Expert photographer, photographs, for all purposes, such scenes as the director or producer may indicate. He also develops the negatives and makes up to five prints (agreed definition).

## **20. JEFE DE SONIDO (Supervisor)**

A specialized sound technician; he is responsible for the recording, and for the working and maintenance of the equipment (agreed definition).

**21. OPERADOR DE SONIDO (Sound camera operator)**

Is responsible, under the sound supervisor, for the maintenance of the sound equipment (agreed definition).

**22. AYUDANTE DE SONIDO (Boom operator)**

Responsible for placing and moving the microphones in accordance with the instructions he receives. This category includes the auxiliary personnel employed on technical jobs or on the maintenance of the equipment (agreed definition).

**25. DECORADOR (Supervising art director)**

Designs the sets and directs their construction, paying special attention to background, before the shooting of the scenes (agreed definition).

**25 a. CONSTRUCTOR REALIZADOR DE DECORADOS**

Carries out the work of construction and decoration required for the film, or sees that this work is carried out, in accordance with the designs and instructions of the supervising art director (agreed definition).

**26. AYUDANTE DEL DECORADOR (Art director)**

Works with the supervising art director, makes plans to scale, or assists him in documentary research on styles and background.

**27. SECUNDO AYUDANTE DEL DECORADOR  
(Assistant art director)**

Carries out the same duties as the art director.

**28. MUEBLISTA, ATRECISTA E AMBIENTADOR  
(Clearer-hoorman)**

In agreement with the supervising art director and as required for the progress of the film, he selects the furniture, curtains, ornaments, etc., for each set.

**31. FIGURINISTA (Supervising dress designer).**

Designs the models from which the actors' costumes will be made.

**33. MODISTA (o MODISTO) (Dress designer)**

Makes the actors' costumes in accordance with the dress designer's models; together with the latter, selects the materials.

**35. AVIOSA (Wardrobe mistress)**

Takes care of the costumes and cleans them after every session; during shooting, must always be ready to act as seamstress (repairing seams and tears, sewing on buttons).

**36. MAQUILLADOR (Chief make-up artist)**

In agreement with the director, carries out and is responsible for the make-up of the players in the film (agreed definition).

**37. AYUDANTE DE MAQUILLADOR (Make-up artist)**

Makes up, under the responsibility of the chief make-up artist (agreed definition).

**37 a. AUXILIAR DE MAQUILLADOR**

Assists the chief make-up artist and make-up artist when the scenes being shot call for many extras (agreed definition).

**38. PELUQUERO**

Make-up man responsible for the actors' coiffures, making wigs, and putting on beards and moustaches. This latter task may also be performed by the make-up artist.

**39.** The post of Regidor or Segundo Ayudante de Produccion, incorporated in No. 2a.

**43 and 44.** These functions are performed by No. 28, Mueblista, Atrecista e Ambientador.

**45. MONTADOR (Supervising editor)**

Responsible for ensuring that the various scenes fit in with one another. He sees that shots "match up" during shooting; he imparts unity and rhythm to the film; his preparatory work must be extremely accurate so that the negative may be in a fit condition for printing several copies (agreed definition).

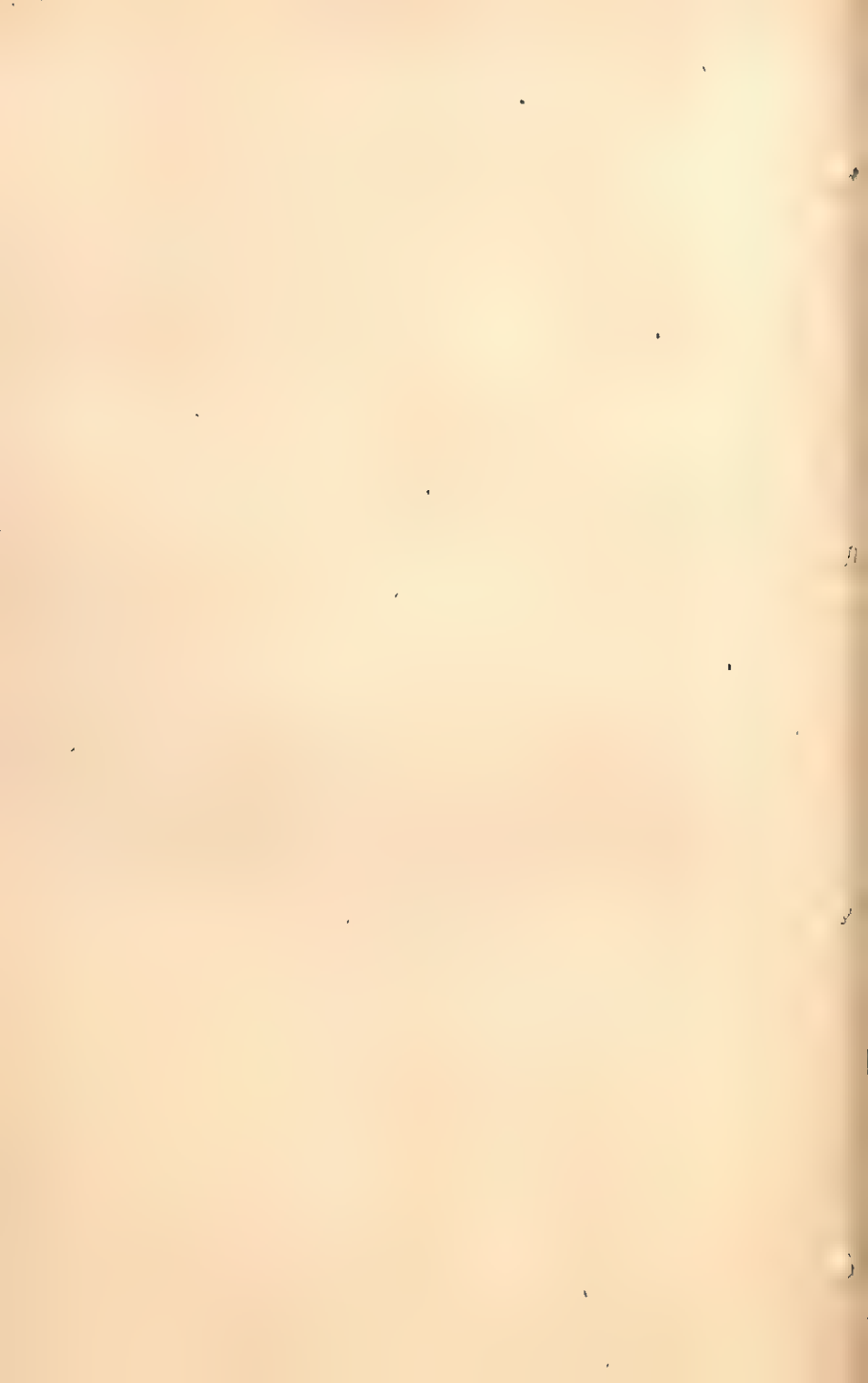
**46. AYUDANTE DE MONTAJE (Editor)**

Carries out all the manual and technical work of editing the film, under the supervising editor's instructions (agreed definition).

**47. AUXILIAR DE MONTAJE (Assembler)**

Carries out all duties allotted to him by the supervising editor and his assistants (agreed definition).





# Appendices



## Cinematographic cultural organizations

The French Film Library and film clubs in France are described below as examples of cinematographic cultural organizations, in relation to national and international federations.

**FRENCH FILM LIBRARY, 7 avenue de Messine, Paris.**

An offshoot of the Centre National de la Cinématographie, responsible for establishing the film archives and the Film Museum in France.

The French Film Library was founded in 1936.

It is at present administered by State-appointed directors and by directors elected from among the depositor members (members who have deposited films or documents with it), who constitute its General Assembly.

The Film Museum was opened, at the Film Library, in 1948, by the Minister of Trade and Industry.

Films explaining the history of the cinema are shown there every evening.

A public library, attached to the Film Library and devoted entirely to the cinema, contains 12,000 different books, manuscripts, periodicals and documents.<sup>1</sup>

The photographic library forming part of it contains nearly 100,000 photographs.

The archives themselves, which now contain nearly 50,000 French and foreign films, negatives and prints, are stored in premises sufficiently large to allow of continued expansion for the next 100 years.

These films may not be removed from the archives without the prior consent of the owners, as in the case of documents kept in the National Library which are less than 50 years old.

All research and all work connected with the assembly of documents relating to film history and the teaching of that subject in school and university and for professional training purposes, is conducted by the Service des Recherches Historiques (Historical Research Department) in co-operation with the Commission des Recherches Historiques (Historical Research Committee).

The French Film Library is responsible for the Film History courses at the Sorbonne, the Institut des Hautes Etudes Cinématographiques (IDHEC) and the Ecole Technique de Photographie et de Cinématographie (ETPC).

1. The Library is open during the afternoons.



It collaborates with the Film History sections of provincial secondary schools, lycées and universities.

The French Film Library endeavours to spread a knowledge of films in France and abroad by arranging temporary exhibitions on set subjects (Film Museums) and by sending exhibitions and programmes on tour; in France and the French Union it also works through the Amis de la Cinémathèque (Friends of the Film Library) (showing film classics in accordance with the conditions laid down in the international statutes of the International Federation of Film Archives).

The French Film Library has since 1938 been a founder member of the International Federation of Film Archives. It is in contact with the following organizations:

Museum of Modern Art Film Library, New York;

National Film Library, London;

Danske Filmmuseum, Copenhagen;

Sóche Cine Arte, Montevideo;

Nederlandse Historische Film Archiv, Amsterdam;

Tchekniska Museet, Stockholm;

Persian Film Institute, Teheran;

Oesterreichische Kinemathek Filmuseum, Vienna;

Komitet za Kinematografiju, Belgrade;

Archives Cinématographiques Suisses, Lausanne;

Film Tchecoslovaque, Prague;

Film Polski, Warsaw;

Filmoteca, Sao Paulo;

Belgian Film Library, Brussels;

Italian Film Library, Milan;

Argentine Film Library, Buenos Aires;

Portuguese Film Library, Lisbon;

Spanish Film Library, Saragossa;

Moroccan Film Library, Rabat.

The French Film Library is also the legal representative of the Cinémathèque du Fonds International de la Fédération Internationale des Archives du Film (Film Library of the International Stock of the International Federation of Film Archives). The latter, by virtue of its constitution and of the fact that it is administered by the executive secretariat of the International Federation of Film Archives, in an international film library.

## THE FILM CLUBS IN FRANCE

In France some 200 film clubs, with over 100,000 members, are associated through the Fédération Française des Ciné-clubs (French Federation of Film Clubs), 2, rue de l'Elysée, Paris-8<sup>e</sup>, the officers of which are:

President: Jean Painlevé;

Secretary-General: Jean Faurez;

Treasurer: Marc Lelarge.

The Fédération Française des Ciné-clubs (FFCC) is empowered to disseminate knowledge through films, in accordance with the regulations concerning non-commercial films (21 September 1949). It is recognized by the Centre National de la Cinématographie (CNC) (Ministry of Trade and Industry), and approved by the Ministry of Education.

Every film club is a private association;<sup>1</sup> it administers its own finances and arranges its own programmes, with the prior approval of the FFCC.

#### PURPOSES OF FILM CLUBS

##### *Knowledge of the cinema*

The chief object of film clubs is to show the film classics to their members. It is usually impossible for the film-lover to get to know great screen works as he can get to know the masterpieces of painting and literature. New films are being exhibited all the time and revivals, under normal conditions, are comparatively rare. The prime interest of the film clubs is therefore to make known the history and evolution of the cinema, and of cinematographic art and technique.

##### *Contribution to the development of cinematographic culture*

The presentation to their members of the most important films produced in France and abroad is not, however, the only object of the film clubs. They also aim at developing the intellectual side of film entertainment, and stimulating thought and criticism by a comparison of films from different schools and different countries.

##### *Establishment of links between the films and the public*

Owing to the ephemeral nature of the cinema, the public is seldom acquainted with early films or even those of the more recent past. Another consequence of that transitoriness is that the links between film masterpieces and the public are very slender. The film is seen once, and that is that. The film clubs have a different approach. They endeavour to put the film back into its original environment, consider the technique and the spirit that went to its making, discover what consequences and what influence it has had. Some clubs arrange discussions, and thus associating the spectators more closely with the film. The clubs are in fact training the spectators. This side of the work is strengthened by the organization of libraries and press reviews.

1. Declared and constituted in accordance with the Association Law of 1901.

## *Audience participation in film creation*

The result of this training will be to put the audience in much closer touch with the film makers, who will gain new support thereby. As Antaeus renewed his strength whenever he touched the earth, so the film industry is bound to gain new strength by improving its contacts with the general public.

## *Dissemination of cinematographic art*

Finally, the film clubs are trying to promote the increased use of films to win over new spectators and expand the influence of the cinematographic art.

### HOW FILM CLUBS WORK

Every film club arranges private viewings only open to members who are up-to-date with their monthly subscriptions.

The films shown are hired from the distributors from among films which are not being exhibited or have already been exhibited in the area concerned.

These films are placed at the disposal of the FFCC by the International Federation of Film Clubs or the International Federation of Film Archives, a special print being made for the French Federation of Film Clubs.

With every film the FFCC supplies the film clubs with a film evaluation sheet. It also arranges leaders' courses, series of lectures given by well known experts in the different branches of the film industry and accompanied by the projection of films, for the purpose of supplying club leaders with sufficient knowledge of the cinema to enable them to introduce the films shown and to conduct the discussions that follow the viewings. The Fédération Française des Ciné-Clubs (FFCC) is responsible for popularizing French films through French Embassies abroad.

Some Cultural Attachés are themselves leaders of Film Clubs (e.g. in Sweden, Finland and South America).

The FFCC publishes a magazine, *Ciné-club*, nine numbers of which are issued each year.

Well known writers, journalists and technicians have co-operated in producing many articles on eminent people in the international film world.

There are film clubs for children from 7 to 17 years of age, managed by the children themselves.

A scheme for establishing a Federation of children's film clubs is under consideration.

## INTERNATIONAL FEDERATION OF FILM CLUBS

An International Federation of Film Clubs was founded, at the instance of the FFCC, during the Cannes Festival in 1947. Its headquarters are at 2, rue de l'Elysée, Paris.

Honorary President: Jean Painlevé;

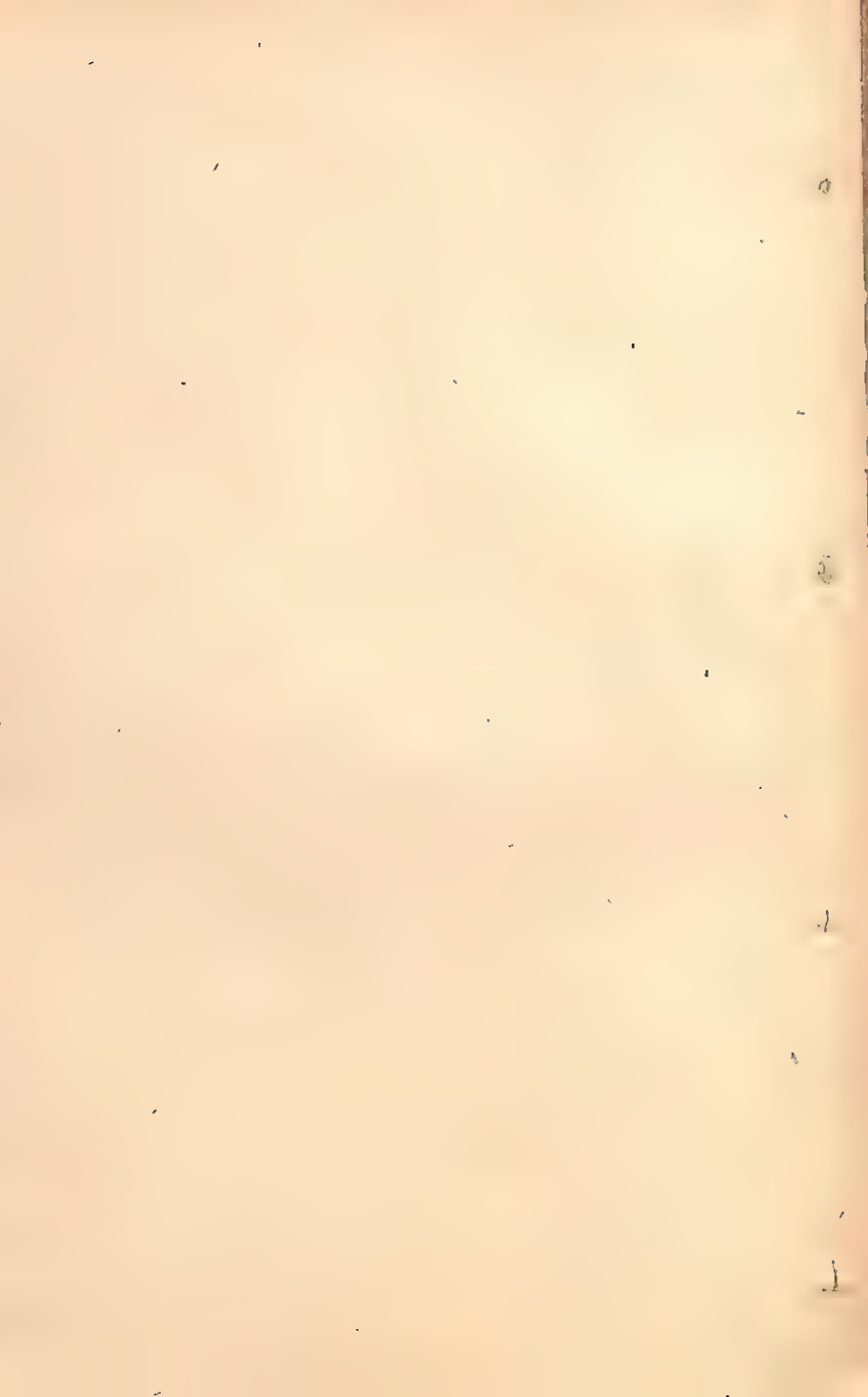
President: Oliver Bell, honorary secretary of the Federation of Film Societies;

Secretary-General: Georges Sadoul;

Permanent Secretary: Jean-Pierre Barrot.

One of the chief purposes of this body is to facilitate the international exchange of films, documents and lecturers. It also hopes to promote the revival of experimental and *avant-garde* films.





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